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UNIVERSITY OF NORTH CAROLINA EXTENSION BULLETIN

VOL. XXVII JULY, 1947 NO. 1

CORRESPONDENCE INSTRUCTION

ANNOUNCEMENTS OF THE BUREAU OF CORRESPONDENCE INSTRUCTION
1947-1949

Published six times a year, July, September, October, November, January, and March, by the University of North Carolina Press. Entered as second-class matter October 19, 1921, Chapel Hill, N. C.

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CORRESPONDENCE INSTRUCTION

This catalogue explains in detail the correspondence work offered at Chapel Hill by the Extension Division of the University of North Carolina. The courses offered at the State College of Agriculture and Engineering in Raleigh are listed on pages 35-37. Full information regarding these may be secured by writing to that institution.

The courses listed herein may be pursued by any one who is prepared to study them with profit. Those who expect to secure credit towards a degree must, of course, satisfy the entrance and other requirements. However, those who do not desire or expect such credit are permitted to register for any course in which they have an interest. Non-credit students are given the same careful instruction as those who are candidates for a degree.

General Information

Correspondence study is simply a method of learning through the directed study of textbooks and supplementary material, writing the answers to the questions, and developing lines of thought contained in each assignment. Each assignment includes: (a) full directions for study, including references to textbooks by chapter and page; (b) suggestions and helps of the instructor; (c) questions to develop an understanding of the work done. When a student has registered for a course three assignments are usually sent him. He does the work outlined in the first assignment and sends his paper to the Extension Division, and then begins work on the second assignment. At the University each paper is gone over by the instructor, who carefully corrects and grades it and places on it constructive criticism and helpful suggestions for future study. Upon receipt of completed assignments, additional ones will be sent the student. While it is very desirable that the student send in work regularly, at least one assignment each week, he has the privilege of sending it in as he is able to complete it, *provided he does not submit more than four assignments a week in each course.*

Credit

Unless otherwise noted, all courses offered count toward the A.B. degree at this institution. Some courses are credited toward S.B. degrees. No courses offered count toward the master's degree.

To work out a systematic plan for taking correspondence instruction toward the A.B. degree, study carefully the *Requirements for Bachelors' Degrees* found on pages 15-16. Courses marked with an asterisk (*) are given by correspondence. The other courses listed in this catalogue are elective.

The State Department of Public Instruction at Raleigh will, in accordance with their regulations, credit all courses listed in this catalogue (except those listed as non-credit courses) toward state teachers' certificates. See pages 9-10 regarding amount of credit allowed and distribution.

For credit toward a degreee at this branch of the University, not more than the equivalent of one and one-half years of residence work, 45 semester hours or 67½ quarter hours, may be earned by extension. *Of this amount only 30 semester hours or 45 quarter hours may be taken by correspondence.* One-third of the total amount, 15 semester hours or 22½ quarter hours, is the maximum of correspondence work that may be completed in any twelve-month period. It is expected that the last year's work will be taken in residence. Special cases will be handled individually.

Entrance Requirements

If degree credit is desired at this branch of the University an applicant for correspondence work must meet the University entrance requirements of at least fifteen acceptable units from an accredited high school. The high school record must be transferred to the University on a blank that will be furnished for the purpose. An applicant for advanced standing may be ranked as a sophomore, junior, or senior when credit for work taken at other colleges has been properly transferred to the University and accepted by the examining committee.

If *certification credit only* is desired, correspondence courses may be taken by any teacher who holds a Standard State Certificate.

Nature of Courses

Each correspondence course has been developed by a member of the faculty so that it parallels a course given in residence in the same subject and covers an equal amount of work for which equal credit is given. Although it may vary, a correspondence course which gives two semester hours' or three quarter hours' credit has about sixteen assignments and one which gives three and one-third semester hours' or five quarter hours' credit has about twenty-seven assignments. Each assignment covers approximately two days of residence work. On such assignments a student is expected to put approximately six hours, or else sufficient time to do the work in the best possible manner.

Fees and Refunds

Each student pays, at the time of his enrollment, a registration fee of two dollars ($2.00) which shall entitle him to administrative and office service for one year. Unless otherwise stated, residents of North Carolina are charged a fee of ten dollars ($10.00) for a two semester hour or three quarter hour course and sixteen dollars and fifty cents ($16.50) for a three and one-third semester hour or five-quarter hour course. For non-residents the fees are eleven dollars and fifty cents ($11.50) for the former and nineteen dollars ($19.00) for the latter, payable at the time of enrollment. For full information about fees for members of the armed forces interested in enrolling through the United States Armed Forces Institute, see page 17. (There is a separate bulletin of courses available through the Institute.)

No course fee or parts of such can be refunded after a course is once begun. In the event that no work has been done during the first three months and application is made within that time, a portion of the fee will be refunded, provided a

good cause is given for discontinuing. A course fee holds good for one year and five weeks only. If it is desired to continue a course not completed within that time, a renewal fee of two dollars ($2.00) for a two semester hour or three quarter hour course and three dollars ($3.00) for each three and one-third semester hour or five quarter hour course will be required in order to extend the time for six months.

Books and Supplies

Textbooks are purchased by the students themselves, usually through the Extension Division. When a student has finished a course the Division will repurchase books that are in good condition if the student desires to sell them, provided the course has not been discontinued or revised and the Division is not sufficiently stocked.

Upon application, reference books for supplementary reading may be borrowed from the University Library Extension Service at a slight expense to the student for postage and packing. In some instances supplementary texts may be rented from the Bureau of Correspondence Instruction.

Lightweight paper suitable for typewriter or pen may be purchased from the Bureau. This is recommended in order to save postage.

Rules Governing Correspondence Work

1. Not more than two enrollments may be had at one time, and it is advisable to complete one course before registering for another.

2. Students may enroll for correspondence work at any time during the year.

3. Work taken by correspondence must be completed within one year and five weeks from the date of registration or a renewal fee will be required.

4. Those who wish credit must take a final examination on completion of all assignments in a course. This may be taken either at the University or in the student's community under conditions approved by the University. It should be taken no later than one month after the last assignment has been returned corrected. The examination must be passed if credit is to be allowed.

5. It is desirable that students send in at least one assignment a week. *Only four assignments per week are accepted in a course.*

6. A subject previously taken in any institution for which either degree or certification credit has already been given cannot be taken for credit by correspondence.

7. For credit toward a degree at this branch of the University, not more than the equivalent of one and one-half years of residence work, which is 45 semester hours or 67½ quarter hours, may be earned by extension. *Only 30 semester hours or 45 quarter hours may be taken by correspondence.* One-third of the total amount, 15 semester hours or 22½ quarter hours, is the maximum of correspondence work that may be completed in any twelve-month period. It is expected that the last year's work will be taken in residence. Special cases will be handled individually.

8. Correspondence work cannot be taken at the same time residence work is being taken without special permission from the student's dean.

9. Persons who are not *bona fide* residents of Chapel Hill must secure the approval of University authorities to remain in town and take correspondence courses.

10. When a student has completed a correspondence course all assignments must be returned to the Extension Division before a final grade or credit will be given.

11. It is expected that students will not take work from more than one institution at a time.

Standards

The Bureau emphasizes the importance of the individual guidance of students by instructors. This involves the evaluation of students' work and the giving of helpful suggestions according to individual needs.

All students will be expected to submit their assignments in good form, grammatical and otherwise, acceptable to the instructor and in line with the requirements of the University. If an instructor in any department finds that the English composition of a student is below the standard, the symbol *cc* (composition condition) may accompany the final grade, as for instance Bcc, Ccc, or Dcc. This will indicate that, although the instructor has accepted as satisfactory the student's knowledge of the subject matter of the course, the penmanship, punctuation, spelling, vocabulary, or organization of the written work is not up to the University standard. A student receiving such a grade may remove the condition by doing work in residence assigned by the English Department or by completing successfully either of the correspondence courses English c1 or English c51.

The Honor System

Correspondence courses, like residence courses, are on the honor basis. The student body of the University has through a century of traditions developed an honor spirit and an honor system. A student who plagiarizes, copies, cheats, or in any way does dishonest work is not only denied credit for the course but is also dismissed from the University by his fellow students. Work must be honest above all other qualities. Each correspondence student is on his honor to do only honest work.

To make certain that there is no semblance of dishonor it should be an unfailing habit *never* to use the textbook or any other materials or aids when writing answers to questions.

No credit will be given for a course in case the student has been false to the pledge of honor. No refund will be made in such case.

Transferring Credit

A record of the extension work completed towards a degree will be transferred to another institution when this request is made by the student.

The University cannot determine the policy of other institutions in regard to accepting towards their degrees credit for work completed in extension else-

where. There are very few standard colleges or universities at this time, however, that do not accept credit for work completed through extension instruction in other standard colleges or universities. There is usually an interchange of credits between the various institutions which are members of the National University Extension Association.

The Extension Division will transfer credit to the State Department of Public Instruction to be applied toward teachers' certificates on the dates nearest the completion of the work. The State Department has requested the Division to transfer credit for this purpose at only two stated times during the year—June 1st and September 1st. Unless the work is completed before September 1st, credit will not be allowed by the State Department as of the June preceding but will be carried forward to the June next succeeding.

Special Notices to Teachers

Teachers who need *professional courses* must be sure to choose them in their own professional field. For instance, a primary teacher should not take a course in high school methods.

For renewing a certificate, six semester hours' work is required and may be taken by correspondence and/or extension class. Any courses which do not duplicate courses previously taken and are not methods courses outside the field of the certificate will be suitable.

The following regulations have been adopted by the State Department of Public Instruction:

1. No teacher in service shall be given credit for more than twenty semester hours during any one year between September 1st of that year and August 31st of the following year, a teacher in service being defined as one who teaches six or more months during the period. This, it must be understood, is the maximum total credit from all sources.

2. No teacher in service shall be given credit for more than twelve semester hours of extension class teaching or correspondence study instruction in any year between September 1st of that year and August 31st of the following year, with not more than eight semester hours permitted between September 1st and June 1st following.

3. Not more than forty per cent of the credit necessary to raise a certificate from one class to another may be earned through extension class teaching and/or correspondence study instruction.

4. The original professional credit necessary for an administrative or supervisory certificate may not be secured through extension class teaching and/or correspondence study instruction. The requirements for Graduate Secondary and Elementary Certificates, issued on the basis of a master's degree, may not be met by correspondence study.

5. Not more than sixteen semester hours' extension credit may be earned with the same instructor.

The requirements for A Certificates, as outlined by the State Department of Public Instruction, are as follows:

High School Teachers' A Certificates

The minimum scholastic training represents graduation from a standard four-year college. It is desirable that one be qualified to teach two or more subjects.

I. The professional requirements common to all certificates are:
   1. Educational Psychology ..... 2 S. H.
   2. Principles of High School Teaching
      or
      Problems in Secondary Education ..... 2 S. H.
   3. Materials and Methods in One Subject Field ..... 2 S. H.
   4. Observation and Directed Teaching ..... 3 S. H.
   5. Electives ..... 9 S. H.

II. The academic requirement varies with the subject for which certification is granted. The minimum subject-matter credit for the teaching of any subject shall be:

For English ..... 24 S.H.
This shall include:
- a. Grammar, Composition and Rhetoric
- b. American Literature
- c. English Literature

For Latin ..... 24 S.H.
Based on two units of high school Latin, to be reduced six semester hours for each additional unit of entrance credit.

For Library Science

A. Librarian (Whole-time) 18 S.H.
This shall include:
- a. Administration & Organization of the School Library ..... 3 S.H.
- b. Reference Books and Their Use ..... 3 S.H.
- c. Book Selection for Children ..... 2 S.H.
- d. Book Selection for Young People ..... 2 S.H.
- e. Library Classification and Cataloging ..... 3 S.H.

B. Teacher-Librarian (Part-time) ..... 12 S.H.
This shall include:
- a. Administration
- b. Reference
- c. Children's and Adolescent Literature

For Mathematics ..... 15 S.H.

For French ..... 18 S.H.
Based on two or more units of high school French, otherwise 24 S.H.

(The quantitative requirements for teaching any other modern foreign language shall be the same as for French.)

For Social Studies ..... 30 S.H.
- a. American History ..... 6 S.H.
- b. European History ..... 6 S.H.
- c. From Government, Geography, Economics or Sociology 9 S.H.
- d. Electives (from a, b, c) 9 S.H.

(Individual certification will be granted in any of the specific areas: history, government, geography, economics and sociology, in which 12 semester hours' credit is presented. Certification for Citizenship or Civics or Problems in American Democracy would require credit for at least 18 semester hours from government, economics and sociology.)

For Science ..... 30 S.H.
This shall include:
- a. Biology ..... 6 S.H.
- b. Chemistry ..... 6 S.H.
- c. Physics ..... 6 S.H.
- d. Geography or Geology 3 S.H.
- e. Electives from a, b, c, or d ..... 9 S.H.

(Individual certification will be granted in any of the specific areas a, b, c, or d, in which 12 semester hours' credit is presented. Certification for the subject of *General Science* will require credit for 18 semester hours from three of the four areas a, b, c and d.)

For Industrial Arts.....30 S.H.

For Bible .....15 S.H.

For Fine Arts .....30 S.H.

For Home Economics.....51 S.H.

a. Chemistry ..... 6 S.H.
b. Biology ..... 6 S.H.
c. Physics ..... 2 S.H.
d. Art ..... 3 S.H.
e. Foods ..... 8 S.H.
f. Clothing ..... 8 S.H.
g. Management ..... 6 S.H.
Home Management Residence required (6 weeks recommended as a minimum). Other courses may include buying, furnishing, and housing.
h. Family ..... 6 S.H.
Child Development (required). Family Relationships (required). Other courses may include Health, Nursing and Hygiene.
i. Social Science ..... 6 S.H.

For Commerce .....30 S.H.

This shall include:
a. Stenography
b. Typewriting
c. Bookkeeping
d. Office Management

(Individual certification will be granted in any one of the specific areas, a, b, and c, in which 9 semester hours' credit is presented.)

For Agriculture

B.S Degree in Agricultural Education, including professional credits outlined for the teachers of other high school subjects.

For Public School Music.....30 S.H.

3 semester hours in courses requiring singing may be substituted for credit in Voice. Since the Public School Music Certificate may be and is used in the elementary school, it is strongly recommended that the professional courses include child psychology, techniques and methods in the elementary school, etc.

For Physical Education.....30 S.H.

(Full-time teacher of Health and Physical Education in the Junior and Senior High School)

This shall include:*

a. Human anatomy and physiology ..... 6 S.H.
b. Principles, Organization, Administration, Supervision of Physical Education and Health Education.....3-4 S.H.
c. Physical Education skills and applied techniques** (games, rhythms, gymnastics and aquatics) .....12 S.H.
d. Individual corrective physical education .....2-3 S.H.
e. Health Education:
1. Methods and Materials in Health Education 2-3 S.H.
2. Personal hygiene and public health .....3-4 S.H.

(Part-time teacher of Health and Physical Education and Coaches of Athletic Teams) .....15 S.H.
This shall include:
a. Principles, Organization, Administration, and Supervision of Physical Education & Health .....3-4 S.H.
b. Physical Education skills and applied techniques* (games, rhythms, gymnastics & aquatics) .....8-9 S.H.
c. Health Education, including the teaching of health and school health problems .....3-4 S.H.

* 6-8 semester hours of biological and physical sciences and 6-8 semester hours of social sciences are recommended as prerequisites.
** Required service courses in health and physical education are not acceptable for credit toward certification in these fields.

Primary A and Grammar Grade A Certificates

These certificates require graduation from a standard four-year college. As a part of the work, or in addition to it, the applicant shall have:

For Primary A Certificate

1. English ..... 12 S.H.
   a. Composition ..... 6 S.H.
   b. Children's Literature (Primary Grades) 2 S.H.
   c. Elective ..... 4 S.H.
2. American History & Citizenship ..... 6 S.H.
3. Geography, including Nature Study ..... 6 S.H.
4. Fine and Industrial Arts 9 S.H.
   This shall include:
   a. Drawing
   b. Industrial Arts
   c. Music
5. Physical & Health Education ..... 6 S.H.
   This shall include a minimum of:
   a. Principles of Health and Physical Education ..... 2 S.H.
   b. Practices and Procedures in Physical Education for Elementary Schools ..... 2 S.H.
   c. Practices and Procedures in Health for Elementary Schools ..... 2 S.H.
   (Two semester hours of Biological Science are recommended as a prerequisite.)
6. Education .....21 S.H.
   (Exclusive of General Psychology)
   This shall include:
   a. Primary Methods (Reading, Language, Numbers)
   b. Classroom Management
   c. Child Study
   d. Educational Psychology
   e. Observation & Directed Teaching
7. Electives .....60 S.H.

For Grammar Grade A Certificate

1. English ..... 12 S.H.
   a. Composition ..... 6 S.H.
   b. Children's Literature (Intermediate & Grammar Grade) 2 S.H.
   c. Elective ..... 4 S.H.
2. American History & Citizenship ..... 6 S.H.
3. Geography ..... 6 S.H.
4. Fine and Industrial Arts 9 S.H.
   This shall include:
   a. Drawing
   b. Industrial Arts
   c. Music
5. Physical & Health Education ..... 6 S.H.
   This shall include a minimum of:
   a. Principles of Health and Physical Education ..... 2 S.H.
   b. Practices and Procedures in Physical Education for Elementary Schools ..... 2 S.H.
   c. Practices and Procedures in Health for Elementary Schools ..... 2 S.H.
   (Two semester hours of Biological Science are recommended as a prerequisite.)
6. Education .....21 S.H.
   (Exclusive of General Psychology)
   This shall include:
   a. Grammar Grade Methods (Reading, Language, Arithmetic, Social Science)
   b. Classroom Management
   c. Child Study
   d. Educational Psychology
   e. Educational Measurements
   f. Observation & Directed Teaching
7. Electives .....60 S.H.

In the observation and Directed Teaching one shall have had not fewer than 30 semester hours of actual class teaching or not fewer than 30 full class exercises.

Before any certificate will be issued for teaching in the elementary schools, the records from the institution in which the applicant received training must show a satisfactory stage of proficiency in Penmanship and Spelling.

Validity and Renewal. A Class A Certificate may be renewed for five years by presenting credit for 6 semester hours of work. A Class A Certificate issued in 1930 or prior thereto may be made a Life Certificate by presenting credit for

five years' teaching experience on the Class A Certificate and credit for 6 semester hours' work specializing in Methods and Supervision. Primary, grammar grade and high school teachers should take methods courses in their respective fields.

Requirements for the Bachelor's Degrees

The matter below, taken from the University catalog, is inserted so that correspondence students may select their courses in line with the requirements for the degree of Bachelor of Arts, should they desire to do so. The course leading to this degree is designed to provide a general, well rounded, liberal education. The amount of correspondence work accepted for degree credit is explained on pp. 9-10. Students who plan to take Music as their major subject should consult the University's General Catalog for information concerning their programs for the freshman and sophomore years. Those interested in other bachelors' degrees should likewise be guided by the University Catalog.

In order to be recommended for the degreee a student must pass satisfactorily and in accordance with the qualitative standard in force the work prescribed for the lower division and at least ninety (90) quarter hours in the upper division, including the prescribed subjects listed below and elective subjects in accordance with the requirements stated. At least three quarters within twelve months must be spent in residence before a degree will be granted.

In his first two years the student pursues a more or less definite curriculum, according to the following plan:

(For the A.B. degree)

Freshman Year

Required:
- *English 1-2
- *Social Science 1-2
- Hygiene 11
- Physical Education 1-2-3

Choose one:
- Chemistry 1-2-3
- *Geology 41-42
- Physics 24-25
- Botany 1-Zoology 1

Choose one:
- *Matthematics 7-8 or 1-2-3
- xGreek 3-4 or 1-2
- **xLatin 3-4 or 1-2

Choose one:
- †French 3-4
- *German 3-4
- xGreek 3-4
- **Latin 3-4
- Spanish 3-4

Sophomore Year

Humanities, four courses as follows:

A. *English Literature (10 quarter hours) and Classical Language and Literature (10 quarter hours)

or

B. *English Literature (10 quarter hours) and Modern Foreign Language and Literature (10 quarter hours)

or

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* Given by correspondence.

x Students who choose Greek or Latin in this group must choose a modern foreign language to meet the requirement in foreign language. Courses 1-2 may be taken by students who did not have Classics in high school.

† Students placed in foreign language course number 1 may meet the requirement with courses 1-2-3-4 provided they have no entrance deficiency in foreign language.

** Only Latin 3 given by correspondence.

C. Classical Language and Literature in the original or in translation (10 quarter hours) and Modern Foreign Languages and Literature (10 quarter hours).

A student choosing A. or B. may substitute a 5 quarter hour course in Fine Arts (Music, Painting, Sculpture, or Architecture) designated by the English Department for the second course in English.

Social Sciences: Two courses (Choice may be made from the following):

*Economics 31-32
Education 41 and an additional course to be approved by the Department of Education
*History 21-22
**History 41-42
*History 44-45
xPhilosophy 21, 22, 41, 42
xxPolitical Science 41-42
*Sociology 51-52

Natural Science and Mathematics as follows:

Two courses in Natural Science, or one course in Natural Science and one course in Mathematics. These with the freshman courses in science must include one course in physical science (Chemistry, Physics, Geology, Geography) and at least one course in a biological science (Botany, Zoology, Psychology). Selections may be made from the following courses:

Botany 41 and Zoology 41
Chemistry 1-2-3 or 31 and 41 or 31 and 42
*Geology 41-42
Physics 24-25
Zoology 41, 42
Mathematics 31, 32, 33

Physical Education:

Physical Education 4-5-6

Junior and Senior Years

For the purpose of providing the proper concentration for the junior and senior years the subjects of the curriculum have been grouped under three Divisions: the Division of the Humanities, the Division of Natural Science and the Division of Social Science. The Division of Teacher Training, under the direction of the head of the University's Department of Education, has been organized for the purposes of administration, guidance, and program-making in the field of teacher training. At the end of a student's second year he must choose one of the Divisions for his major work during his last two years. Having made his choice his work will be directed by the Chairman of the Division chosen. In general he will be expected to take about one-third of his work in one Department, one-third in allied Departments in the same Division, and one-third elective in other Divisions. It is understood that if no program of a Division meets the needs of a student he may submit a program of his own, which he may follow if it meets with the approval of the Division chosen for his major work.

It is expected that the last year's work will be taken in residence. Special cases will be handled individually.

NOTE: Persons interested in fulfilling the requirements for a teacher's certificate should refer to pages 11-15 inclusive.

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* Given by correspondence.
** Only 41 offered by correspondence.
x Only 21 and 41 offered by correspondence.
xx Political Science c 51 may be taken in place of 41.

The United States Armed Forces Institute

The University of North Carolina is one of a group of colleges and universities selected by the United States Government to offer correspondence courses to those in service, the Government paying part of the expense. Military personnel of the U. S. Army, the U. S. Navy, U. S. Coast Guard and U. S. Marine Corps are eligible to enroll under the Institute plan, provided they take courses approved by the War Department. The following subjects are included in the University's approved courses: Commerce, Economics, Education, English, French, Geography, German, History, Mathematics, Philosophy, Political Science, Psychology, Rural Social Economics, Sociology and Spanish. A leaflet giving full information is available and will be sent upon request. The Government will pay the tuition, while the person in service pays a registration fee of $4.00 and for the books.

Those desiring to enroll under this plan should send to the Commandant of The Armed Forces Institute, Madison, Wisconsin (1) one of the application blanks in the back of this catalog with an Institute application blank on which is a statement of the organization commander's approval and (2) a money order, cashier's check or certified check made out to the Treasurer of this University for the student's share of the cost. If the Armed Forces Institute application forms cannot be secured from a post, camp or station commander, they may be obtained from the Institute headquarters, Madison, Wisconsin.

Courses for Veterans

The University of North Carolina has a contract with the Veterans Administration to offer courses to veterans under Public Law No. 16 and Public Law No. 346 at the expense of the Government. No subsistence allowance is paid the veteran and one-fourth of the elapsed time used in completing correspondence courses will be charged against the student's period of eligibility. For instance, a person spending four months on correspondence work would have one month charged against his period of eligibility. *A veteran wishing to enroll under Public Law No. 16* should forward to the Bureau of Correspondence Instruction one of its regular application blanks and a statement from his Veterans Administration regional office to the effect that he is eligible to enroll. Upon the receipt of these, material for the course or courses selcted will be sent with full instructions. *A veteran desiring to enroll under Public Law No. 346* should forward to the Bureau of Correspondence Instruction with one of its regular application blanks his certificate of eligibility and Form 1950b (which may be secured from the Veterans Administration office or the Bureau). If he has been enrolled in the regular session of the University, presenting his certificate of eligibility then, and has not been enrolled in any other institution since attending the University, he need not send any certificate of eligibility. Only the veteran's signature and claim number (C number) should be placed by him on Form 1950b, the other information being left blank for the institution to furnish. The necessary course material with full instructions will be forwarded promptly to the veteran when the proper papers have been received by the Bureau. A person attending school and needing a correspondence course may be enrolled with his dean's permission and the approval of the Veterans Administration. In such case no charge in time will be made against his

entitlement for the correspondence course. An applicant may have two enrollments at a time. Any veteran who decides to interrupt or discontinue his correspondence work or who completes no assignments within a period of sixty consecutive days will be placed in interrupted or discontinued status. The veteran's entitlement will be charged for the time he is enrolled even though no assignments are submitted. The Veterans Administration will not pay in excess of $500 for correspondence work during a veteran's period of eligibility.

Adult Education

Special arrangements will be made with instructors to meet the requirements of adult students who, for various reasons, desire to continue studying. Any mature person or group of persons, regardless of previous education, may register for any of the subjects listed in this bulletin, and the instructor will endeavor to adjust the course to the individual needs and interests. Courses in Philosophy, Psychology, Education, Economics, Rural Sociology, and Sociology are especially recommended for homemakers, social workers, parents and teachers. Literary and civic club members will find courses in History, Economics, English, Political Science, foreign languages, Art and Music valuable. For those in business there are courses in Business English, Business Law, Mathematics, etc.

How to Select and Register for Correspondence Work

Read carefully all the preceding pages. Then look through the list of courses and select one or two which you need or in which you are most interested. Next fill out the application blank in the back of this bulletin; detach and mail it with a check or money order to the University Extension Division, Chapel Hill, N. C.

Before writing to the Division be sure to fill out *every line* of the application blank. If you are a school teacher, be certain to give exact information, where called for, concerning your teacher's certificate: i.e., *kind* (whether elementary, primary, grammar grade, or high school); *class* (whether A, B, or C); and *number*.

Textbooks will not be sent unless requested on the application blank.

COURSES OF INSTRUCTION

NOTE: Unless otherwise stated in the description of the courses, the "c" numbers are the same as in the University catalogue and also correspond to the "s" numbers in the summer school catalogue. For the complete understanding of a course, both the "a" and "b" parts should be taken. For degree credit both parts are required.

NOTE: The fees here listed apply to residents of North Carolina. Fees for non-residents are $11.50 for a half course and $19.00 for a whole course. *In addition* to the course fee, each student (resident and non-resident) must pay at the time of his enrollment one registration fee of $2.00 which shall entitle him to administrative and office service for one year. (See page 8.)

DEPARTMENT OF ART

c41.
THE HISTORY AND APPRECIATAION OF ANCIENT AND MEDIEVAL ART.
Mr. Rankin.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

A survey of the architecture, sculpture, and painting from the beginnings of art through the Gothic period.

DEPARTMENT OF DRAMATIC ART

c155a.
PLAYWRITING.
Professor Fitz-Simons.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
18 assignments.

A practical course for the student playwright in the analysis of the one-act play, with a special study of the materials and technical devices for achieving dramatic effect, and some consideration of the sources from which subject matter may be drawn.

c162.
MODERN CONTINENTAL DRAMA.
Professor Jurgensen.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

The main purpose of this course is to give the student a general acquaintance with the chief tendencies of continental drama from Victor Hugo to the present.

DEPARTMENT OF ECONOMICS AND COMMERCE

Economics

c31-c32.
GENERAL ECONOMICS.
Professor Lear.
Sophomore Elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.
Fee, $16.50 each.
27 assignments each.

These courses are planned to give a general understanding of the organization of our economic life and the fundamental principles underlying it.

*c135.
ECONOMIC HISTORY.
Professor Heath.
Sophomore and Junior Elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course concerns a study of the development of the modern economic system, especially in Europe and America.

**Commerce

*c1a.
ACCOUNTING.
Professor Peacock and Assistant.

No credit.
Fee, $10.00.
15 assignments.

Study of the fundamental principles of double entry bookkeeping; books of original entry; ledger; preparation of financial statements.

*c1b.
ACCOUNTING.
Professor Peacock and Assistant.

No credit.
Fee, $10.00.
15 assignments.

Continuation of c1a; closing and adjusting the books; the work sheet; control accounts; the partnership.

c91-c92.
BUSINESS LAW.
Professor Hobbs.
Prerequisites, Economics 31-32 if taken for credit.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.
Fee, $16.50 each.
27 assignments each.

The aim of the course is to give the student an understanding of the main principles of law that govern in the daily conduct of business. The topics discussed are: contracts, agencies, negotiable instruments, sales, bailments, corporations, partnerships, and bankruptcy.

Allied Subjects

†c6.
BUSINESS ENGLISH.
(See description of this course listed under Department of English.)

c51.
BUSINESS ENGLISH.
(See description of this course listed under Department of English.)

DEPARTMENT OF EDUCATION

c71a-c71b.
EDUCATIONAL PSYCHOLOGY.
Professor Jordan.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
15 assignments each.

The critical consideration of such topics as original nature of man, heredity versus environment, kinds of learning, and factors influencing learning, individual differences, mental hygiene, and mental measurement.

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* Temporarily withdrawn.

** NOTE: Credit courses listed under the Department of Commerce count only toward the S.B. degree in Commerce.

† Persons working for the S.B. degree in Commerce should take English c51 instead of this course.

c94a-c94b.
CLASSROOM MANAGEMENT.
Professor Tippett.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

A course for teachers on the organization and direction of activities in the classroom. Class routine, lesson planning, conduct of the recitation, and extra-curricular activities will be included.

c97a-c97b.
CHILDREN'S LITERATURE.
Mrs. Banner.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

In general, the aim of the course is to acquaint the students with children's reading in order that they may understand the varying appeals that books make to children and thus learn to select books with consideration for the different age groups and differing backgrounds of children.

c99a.
PRINCIPLES OF SECONDARY EDUCATION.
Mr. Fink.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

This course emphasizes theory, objectives and types of organization of secondary education, the curriculum as related to aims of secondary education and modern American life and guidance in the secondary school.

c99b.
METHODS OF SECONDARY EDUCATION.
Mr. Fink.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

Modern methods of teaching and measuring results of teaching in secondary schools, extra-curricular activities, classroom management and procedures are stressed.

c101a-c101b.
BASIC PRINCIPLES AND TECHNIQUES IN EDUCATIONAL ADMINISTRATION.
Professor Rosenstengel.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
15 assignments each.

The first half of this course will include the basic principles involved in school administration. Attention will be given to the organization, administration, and financial support of public schools in federal, state, and local school districts; work of school boards, retirement and tenure, professional ethics; public relations; and relationships of the teacher in modern educational administration. The second half of the course will deal with practical techniques in educational administration.

c102a.
THE PUBLIC SCHOOL PRINCIPALSHIP.
Professor McKee.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

This course considers those problems of the public school principal that have to do with the organization and administration of a school, and with the supervision of the school plant and equipment.

c102b.
SUPERVISION IN THE PUBLIC SCHOOLS.
Professor McKee.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
17 assignments.

This course deals with the nature, organization and planning of supervision, the study and improvement of the teaching-learning situation, the specific techniques and devices of supervision, the measurement of pupil and teacher progress and the follow-up and further development of the human factors involved in the classroom and school situations.

c103a.
ELEMENTS OF STATISTICAL METHODS IN EDUCATION.
Professor Jordan.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
15 assignments.

This course provides the statistical training necessary for understanding the reports of modern educational investigations and for interpreting simple research projects. It is designed to equip the student to meet the statistical requirements for a M.A. degree in Education at the University.

c130.
PRINCIPLES AND METHODS IN ADULT EDUCATION.
Professor McKee.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

Consideration will be given in this course to (1) principles in organizing adult study groups; (2) how adults learn; (3) guidance and counselling of adults; (4) preparing curriculum materials for adult groups; and (5) teaching and learning methods and techniques in adult education.

c142a-c142b.
HISTORIC FOUNDATIONS OF MODERN EDUCATION.
Professor Knight or Assistant.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

This course traces the development of some of the more important educational problems of modern times as they have been affected by the social and political facts of history, by the contributions of the leading educational theorists, and by institutional practice.

c143a-c143b.
SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES.
Professor Knight or Assistant.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

The purpose of this course is to present the evolution of the educational practices and institutions of the United States. These will be traced through (a) the period of transplanting of European institutions; (b) the period of modification of institutional life to meet new conditions; and (c) the period of development of an educational system of free schools in harmony with the political and social ideals and institutions of America.

Note: This course is accepted as the equivalent of History 170.

c152a.
THE LANGUAGE ARTS IN THE ELEMENTARY SCHOOL.
Professor McKee.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

This course aims to develop the student's appreciation of the language arts and his ability to make his language expression clear, vital and effective in all situations. It includes the development of an interrelated and integrated program of language throughout the school.

c152b.
READING AND STUDY HABITS FOR THE ELEMENTARY GRADES.
Professor Tippett.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

This course considers the place of reading and study in the school program, the way teachers may provide for the maximum development of each pupil through making available desirable reading material and the remedial measures needed to meet reading and study difficulties.

c155.
THE TEACHING OF THE NATURAL SCIENCES IN THE ELEMENTARY GRADES.
Professor Tippett.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

The informational content of science is studied in relation to science instruction in the elementary school. Purposes, methods, and materials for such instruction are surveyed. Stress is laid on making the best use of common things at hand, in demonstrating and experimenting.

c156.
THE TEACHING OF ARITHMETIC IN THE ELEMENTARY SCHOOL.
Mrs. Garner.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
17 assignments.

This course deals with the organization and selection of subject matter in arithmetic with modern methods of teaching the subject in the elementary school.

c160a.
CURRICULUM CONSTRUCTION.
Professor Tippett.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

The general principles and techniques of curriculum construction on both elementary and secondary school levels comprise the major part of the course. Special attention will be focused upon recent trends in curriculum revision and organization in modern schools.

c171a-c171b.
GROWTH AND DEVELOPMENT OF THE SCHOOL CHILD.
Mrs. Jordan.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

(a) Child development. A study of the growth and development of children up to the time of adolescence. Changes in emotions are emphasized as well as those of intellect. (b) Adolescence. A study of the changes in emotions, attitudes and interests which take place during the adolescent years.

DEPARTMENT OF ENGLISH

NOTE: Freshman English is now offered in residence at the University in two courses of five quarter hours each, instead of three courses of three quarter hours each, as formerly. Those who have had one or more of the three courses may complete their work in Freshman English by taking by correspondence the remaining part of the three course arrangement. Those having no credit in Freshman English should take English c1x.

c1-c2-c3.
FRESHMAN ENGLISH.
Mrs. Sharpe.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

English c1 consists of intensive reading of prose selections. The course has for its object the mastery of the sentence and the relation of

sentence structure to paragraph structure. There are further readings and exercises in English c2 with attention centered upon the paragraph and its place in the longer essay. Word study and vocabulary building are integral parts of the course. English c3 is devoted to a study of the essay as a prose form; composition centers upon the writing of longer essays, letters, and expositions. Extensive reading is introduced and an approach to the problems of the study of literature is undertaken.

c1x.

FRESHMAN ENGLISH.
Mrs. Sharpe.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
25 assignments.

This course has for its object the mastery of the sentence and the relation of sentence structure to paragraph structure. Intensive reading of prose selections is included.

c2x.

FRESHMAN ENGLISH.
Mrs. Sharpe.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
23 assignments.

This course concerns a study of the essay as a prose form; composition centers upon the writing of longer essays than in c1x, letters, and expositions. Extensive reading is introduced and an approach to the problems of the study of literature is undertaken.

NOTE: Those having had one or more of the Sophomore English courses English 22-23-24 (3 qu. hrs. each), as formerly offered at the University, may secure by correspondence whatever part is needed to complete the requirement. Full information will be sent upon request.

cE3.

ENGLISH LITERATURE (Sophomore).
Dr. Blakely.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
24 assignments.

This course is an introduction to English literature through the study of representative works of selected chief writers, ending with the work of Coleridge.

cE4.

ENGLISH LITERATURE (Sophomore).
Dr. Blakely.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
28 assignments.

This course is a continuation of English literature begun in cE3 and continuing through the 19th century, with the addition of a study of short stories.

c6.

BUSINESS ENGLISH.
Mr. Chandler.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
17 assignments.

This course is similar to English c51.
Students should not take both courses.

c50.

SHAKESPEARE.
Professor Sharpe.
Sophomore, junior, and senior elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A study of Shakespeare's plays. About twenty representative comedies, tragedies and histories will be studied.

c51. BUSINESS ENGLISH.
Mr. Chandler.
Prerequisite, English 1-2.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

Sophomore, junior and senior elective.
A course in the vocabulary, forms, and literature of the business profession with special attention to letters of application and inquiry; routine, collection, adjustment and sales letters, business reports, and technical articles. Specimen letters are studied and criticized and actual business problems solved through written work.

c53. CREATIVE WRITING: THE SHORT STORY.
Professor Eaton.
Junior and senior elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A composition course designed primarily to offer to students an opportunity for short story writing and to familiarize them with the form. The work of various European and American authors will be studied. Note: Those who have not had a course equivalent to English c54a are advised to take that course first.

c54a. INTRODUCTION TO THE SHORT STORY.
Professor Sharpe.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
17 assignments.

An analysis of numerous short story materials and techniques. Introductory to English c53.
Note: This course was formerly called English c9.

c54. CREATIVE WRITING: THE SHORT STORY (Advanced).
Prerequisite, English c53, or the equivalent.
Professor Eaton.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

The major aim of this course is to discover and develop the creative writing abilities of students in the planning and preparing of short stories.

c81. AMERICAN LITERATURE.
Professor Adams.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course concerns a study of the Colonial and Revolutionary periods and of the early 19th century through Hawthorne and Poe.

c84. ENGLISH LITERATURE, 1780-1830.
Professor Hudson.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A course in the literature of the English Romantic Period, the purpose of which is to acquaint the student with the best thought and feeling of the time. Especial attention is given to the greater poets: Coleridge, Wordsworth, Scott, Byron, Shelley, and Keats.

c91. THE ENGLISH NOVEL.
Professor Sharpe.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This is a course in the development of the English novel, particularly

in the eighteenth and nineteenth centuries. Special attention is given to the works of Jane Austen, Scott, Dickens, Thackeray, Charlotte Brontë, and George Eliot.

c155a.
PLAYWRITING.
(See description of this course listed under Department of Dramatic Art.)

c162.
MODERN CONTINENTAL DRAMA.
(See description of this course listed under Department of Dramatic Art.)

DEPARTMENT OF GEOLOGY AND GEOGRAPHY

Geology

c41-c42.
INTRODUCTION TO GENERAL GEOLOGY.
Professor Prouty.
Sophomore, junior, and senior electives.

Credit, 4 semester hrs. or 6 quarter hrs. each.
Fee, $16.50 each.
Lab. fee, $1.00 each.
27 assignments each.

c41. Dynamical Geology. This course deals with the physical and dynamical geology of the earth.
c42. Historical Geology. A broad study of the geological history of the earth and its inhabitants, as revealed chiefly in earth records. A scientific and cultural course. Laboratory materials used in these courses will be furnished by the Extension Division.

Geography

c3c. (Natural Science 3c).
ELEMENTARY GEOGRAPHY.
Freshman requirement for those expecting to go into the School of Commerce.
Professor Emory or Professor Erickson.

Credit, 2 2/3 semester hrs. or 4 quarter hrs.
Fee*
20 assignments.

This course gives a brief survey of earth materials for an understanding of the location and occurrence of important natural resources and their influence on economic life.

c15a-c15b.
PRINCIPLES OF GEOGRAPHY.
Professor Emory or Professor Erickson.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

This is an introductory course in college geography in which the interrelationship of man and his geographic environment are studied.

c31.
INTRODUCTION TO GEOGRAPHY.
Professor Emory or Professor Erickson.

Credit, 2 2/3 semester hrs. or 4 quarter hrs.
Fee*
20 assignments.

This course, primarily for freshmen and sophomores, is a part of the basic course in Elementary Geography (Geography 31-32-33). It is a regional study of the principles underlying the climate, relief, native vegetation, soils, and distribution of minerals and metals of the world.

* The fee for residents is $13.35 and that for non-residents $15.35, in addition to the registration fee. See page 8.

c51.
INDUSTRIAL AND COMMERCIAL GEOGRAPHY.
Professor Emory or Professor Erickson.
Junior and senior elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
26 assignments.

The course deals with man's interaction with his varying environment in the development of industries, and with the geographic conditions of different countries as giving rise to commerce.

DEPARTMENT OF GERMANIC LANGUAGES

c3-c4.
GERMAN: INTERMEDIATE COURSE.
Professor Reichert.
Freshman and sophomore elective.
Prerequisite, one full year of German.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.
Fee, $16.50 each.
27 assignments each.

Translation, sight reading, composition and grammar.

c21-c22.
GERMAN LITERATURE.
Professor Reichert.
Sophomore elective.
Prerequisite, German 1-2-3 or 11-12-13 or the equivalent.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

German c21 concerns German literature from the beginnings to Lessing and Schiller. German c22 is a study of Classicism and Romanticism. German 23, the third course in the series, is not offered by correspondence. It is a study of Realism and Contemporary literature.

DEPARTMENT OF HISTORY

NOTE: Those who have had at the University one or more of the freshman social science courses, Social Science 1-2-3, 3 qu. hrs. each, as formerly offered, may secure by correspondence whatever part is needed to complete the requirement. Full information will be sent upon request.

c1x.
FRESHMAN SOCIAL SCIENCE.
Professor Godfrey.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
26 assignments.

This is an historical study of the institutions of western civilization, designed to promote an understanding of the social, political, and economic aspects of the modern world.

c2x.
FRESHMAN SOCIAL SCIENCE.
Professor Godfrey.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
26 assignments.

This is a continuation of Social Science c1x, to be taken only by those who have had that course or the equivalent.

c21-c22.
AMERICAN HISTORY.
Professor Lefler.
Sophomore elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.
Fee, $16.50 each.
27 assignments each.

A general survey of the history of the United States. The first course begins with Columbus's discovery of America and goes to the end of the Civil War; the second begins at this point and ends in the mid-nineteen-thirties. Both c21-c22 and c71-c72 may not be taken for credit.

(Those who have had any part of the three course arrangement previously given as History 21-22-23, 3 qu. hrs. each, may secure the remaining work by correspondence. Full information will be sent upon request.)

c41.
ANCIENT HISTORY.
Professor Caldwell.
Sophomore, Junior, and Senior elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A course dealing with the history of the Orient, Greece, and Rome to the time of Constantine. Particular attention will be paid to social and economic conditions, and cultural and religious developments.

c44-c45.
ENGLISH HISTORY.
Professor Godfrey.
Sophomore elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.
Fee, $16.50 each.
27 assignments each.

History c44 is a survey of English history from earliest times to 1603, while History c45 covers the period from then until 1944.
(Those who have had any part of the three course arrangement previously given as History 44-45-46, 3 qu. hrs. each, may secure the remaining work by correspondence. Full information will be sent upon request.)

c71-c72.
AMERICAN HISTORY.
Professor Lefler.
Junior-senior elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.
Fee, $16.50 each.
27 assignments each.

A general survey of the history of the United States. The first course begins with Columbus's discovery of America and goes to the end of the Civil War; the second begins at this point and ends in the mid-nineteen-thirties. Both c21-c22 and c71-c72 may not be taken for credit.

c161.
NORTH CAROLINA, 1584-1815.
Professor Lefler.
Junior-senior elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A survey of the political, social, economic and cultural development of North Carolina from the first settlement until 1815.

c162.
NORTH CAROLINA, 1815-1936.
Professor Newsome.
Junior-senior elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A survey of political, economic, social and cultural development in North Carolina since 1815.

c170a-c170b.
SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES.

(See description of these courses listed under Department of Education.)

Note: Those who have taken Education c37a-b or c143a-b in previous years should not take these courses.

DEPARTMENT OF LATIN

c1x.

INTERMEDIATE LATIN.
Mr. Bliss.
Prerequisites, two years of high school Latin, or one year of elementary college Latin.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
25 assignments.

This course is concerned with the translating of Cicero's *De Senectute,* with work in vocabulary, and with a review of the principles of grammar.

c3.

INTERMEDIATE LATIN.
Mr. Bliss.
Prerequisites, two years of high school Latin, or one year of elementary college Latin.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

The course consists of a review of Latin grammar and a study of Cicero's *De Amicitia.*

c8.

LATIN COMPOSITION.
Mr. Bliss.
Prerequisites, four years of high school Latin, or two years of college Latin.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
28 assignments.

The course will begin with translation into Latin of detached sentences illustrating the general principles of syntax and word order; the second half of the course will deal with continuous narrative and with questions of diction and style.

c26.

LATIN POETRY.
Mr. Bliss.
Prerequisites, four years of high school Latin, or two years of college Latin.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

The course comprises the reading of the *Phormio* of Terence and selected odes of Horace. Emphasis is put on content and literary form.

DEPARTMENT OF MATHEMATICS

Note: Either Mathematics c1-c2-c3 or c7-c8 will meet the requirements of the freshman year.

c1.

INTRODUCTORY MATHEMATICS.
Professor Garner.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
18 assignments.

This course treats the basic problems of college algebra. For a longer course in the subject, see Mathematics c7.

c2.

INTRODUCTORY MATHEMATICS.
Professor Garner.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
18 assignments.

A study of functions and their graphs, the limit notion and graphical treatment of the fundamental notions of the differential and integral calculus.

c3.
PLANE TRIGONOMETRY.
Professor Linker.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
18 assignments.

The fundamentals of plane trigonometry are studied with less extensive application than in Mathematics c8.

c7.
COLLEGE ALGEBRA.
Professor Garner.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course treats the fundamental operations of algebra and emphasizes the solution of linear and quadratic equations. For a shorter course, see Mathematics c1.

c8.
PLANE TRIGONOMETRY.
Professor Linker.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course concerns itself with the definitions of the trigonometric functions, their relations to each other, and the application of these functions and log tables to the solutions of plane triangles.

c13.
SPHERICAL TRIGONOMETRY.
Professor Garner.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
18 assignments.

This course is designed especially for those who are interested in nautical and aerial navigation. It concerns a study of the mathematics relations existing among the sides and the angles of a triangle on the surface of a sphere.

DEPARTMENT OF MUSIC

c1.
ELEMENTARY THEORY OF MUSIC.
Mrs. Livingston.

Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

A study of the rudiments of music. Scales, intervals, and elementary harmonic material with practice in melody writing.

c14-c15-c16.
HARMONY.
Prerequisite, Music 4, or the equivalent.
Mrs. Livingston.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
15 assignments, c14.
16 assignments, c15.
18 assignments, c16.

A first-year course in harmony. This covers the ordinary harmonic resources up to the chords of the seventh, their inversions, and elementary modulation.

c24-c25.
HISTORY OF MUSIC.
Mrs. Livingston.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

These courses correspond to the first two courses in residence in the series Music 24-25-26. Music c24 covers the period from antiquity to the end of the sixteenth century. Music c25 concerns the seventeenth and eighteenth centuries. Phonograph recordings of the music of the periods are used.

DEPARTMENT OF PHILOSOPHY

c21. INTRODUCTORY LOGIC.
Professor Lean.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

The basic principles of logical thinking: (a) *General:* the nature of argument and inference, detection of common fallacies, evaluation of analogies, principles of definition; (b) *Deductive:* the formal analysis of syllogistic argument; (c) *Inductive:* the nature and analysis of proof, proving an hypothesis, proving causal connection, proving a generalization.

c41. INTRODUCTION TO PHILOSOPHY.
Professor Kattsoff.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course will attempt to introduce students to basic problems in the various fields of philosophy. Its purpose will be to broaden students' views with respect to problems of contemporary civilization.

c86. ETHICS.
Professor Kattsoff.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A study of morals and of the theory of good conduct: problems connected with the search for a final moral standard and with so-called "ethical relativity"; acquaintance with the major types of moral theory, viewed in the perspective of their contribution to issues which confront man in the modern world.

DEPARTMENT OF POLITICAL SCIENCE

*c51. THE GOVERNMENT OF THE UNITED STATES.
Mr. Richards.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A general course dealing with the national government of the United States. Attention will be directed to the constitutional basis, the historical development, and the practical organization and operation of the institutions established for administering national affairs.

c81. AMERICAN STATE GOVERNMENT.
Mr. Richards.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A study in the principles, organization, and administrative methods of state government. In connection with the course will be a special study of the government of North Carolina.

cn1. CITIZENSHIP.
Professor Wager.

Non-credit.
Fee, $4.50.
21 assignments.

This course in citizenship is offered in cooperation with the United States Immigration and Naturalization Service to persons in the state who wish to become citizens of the United States. It is designed especially for those who cannot attend citizenship classes.

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* This course may be substituted for Political Science 41.

DEPARTMENT OF PSYCHOLOGY

*c21x-c22x-c23x.
GENERAL PSYCHOLOGY.
Mr. Elliott.
Junior and senior elective.

Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

The aim of the course is to present the essential phenomena of psychology, and the various methods of approach. Emphasis is placed on the organic relationships within the whole field.

DEPARTMENT OF ROMANCE LANGUAGES

Note: Candidates for degree credit at the University are required to take their courses in this department in residence.

Spanish

c3-c4.
SPANISH COMPOSITION.
Mr. Burks.
Prerequisites, either two years of high school or one year of college Spanish.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.
Fee, $16.50 each.
27 assignments each.

The object of these courses is to provide the student with an opportunity to acquire practice in writing Spanish.

c21-c22.
SPANISH LITERATURE.
Mr. Burks.
Prerequisites, Spanish 3-4 or 11-12-13 or the equivalent.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.
Fee, $16.50 each.
27 assignments, c21.
27 assignments, c22.

Spanish c21 is a general survey of Spanish literature during the 16th and 17th centuries. There is the reading of selections from Lope de Vega, Cervantes, Calderón, etc. Spanish c22 gives a general survey of Spanish literature since the classical period, with special stress on the 19th century.

DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY

General Sociology

c51.
INTRODUCTION TO SOCIOLOGY.
Professor Brooks and Assistant.
Sophomore, junior, and senior elective.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

A study is made of contemporary society, the forces underlying it, its organization and trends.

c52a-b.
SOCIAL PROBLEMS.
Professor Meyer.

Credit, 2 semester hrs. or 3 quarter hrs each.
Fee, $10.00 each.
16 assignments each.

(a) Part I. Natural and cultural heritage, geographic backgrounds, natural resources, technology and change, biological and psychological backgrounds, regional factors.

* Credit only for lecture part of course.

Part II. A study of the people—workers, youth, elders, children, women, races, nationalities and the handicapped.
(b) The social institutions: government and democracy, industry and work, school and education, church and religion, home and family, the community—rural and urban. Testing grounds of the people: world outlook, public welfare, social technology, social planning, and modern trends.

c125.
THE NEGRO.
Professor Johnson.
Junior and senior elective.
Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course includes a study of the American Negro's historical and cultural background, aspects of Negro life and the problems of race relations.

c161a-c161b.
THE FAMILY.
Professor Klaiss or Assistant.
Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
15 assignments each.

The first part deals with the historic significance of the family; its place and problems today under the influence of changing social and economic conditions; some criteria of family success; the family as a field for research. In c161b family relationships are examined in the light of psychological, sociological, legal, eugenic, educational, and economic influences with special emphasis on parent-child factors.

c173a-b.
COMMUNITY RECREATION.
Professor Meyer.
Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
16 assignments each.

(a) Foundations of organized recreation: backgrounds, social institutions, recreation and government, private interest, planning and legislation, organization and administration, personnel problems.
(b) Areas and facilities: program of activities, program planning, business procedure, finances, public relations, emerging recreation opportunities.

c175.
EXTRA-CURRICULAR ACTIVITIES.
Professor Meyer.
Credit, 2 semester hrs. or 3 quarter hrs.
Fee, $10.00.
16 assignments.

In this course a study is made of the extra-curricular activities of pupils in the interest of arranging successful programs.

c181a-c181b.
REGIONAL SOCIOLOGY OF THE SOUTH.
Professor Brooks and Assistant.
Credit, 2 semester hrs. or 3 quarter hrs. each.
Fee, $10.00 each.
15 assignments each.

A study is made of the South in terms of natural resources, human resources, and culture, with emphasis upon regional planning.

c182.
THE COOPERATIVE MOVEMENT.
Professor Brooks.
Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course concerns a study of cooperation with emphasis upon cooperative organization in the modern western world.

Rural Sociology

c103. HISTORY OF AGRICULTURE.
Professor Hobbs.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course is designed to acquaint the student with the stages of agricultural development from the earliest recorded times to the present.

c102. RURAL SOCIOLOGY.
Professor Hobbs.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.
Fee, $16.50.
27 assignments.

This course makes a study of the rural community, considering the advantages and disadvantages of farm life, rural health, sanitation and social institutions.

CORRESPONDENCE COURSES OFFERED BY COLLEGE EXTENSION DIVISION NORTH CAROLINA STATE COLLEGE, RALEIGH, N. C.

Agriculture

Course	*Credit*
A. I. 312, Animal Nutrition I	3 Term Hours
A. I. 413, Animal Nutrition II	3 Term Hours
A. H. 313, Sheep Production	3 Term Hours
Hort. 303, Vegetable Gardening	3 Term Hours
Hort. 313, Home Floriculture	3 Tcrm Hours
Poul. 201, General Poultry	3 Term Hours
Poul. 333, Poultry Nutrition	3 Term Hours
Poul. 401, Poultry Diseases	3 Term Hours

Agricultural Economics—Rural Sociology

Agr. Econ. 303, Farm Management I	3 Term Hours
Rural Soc. 201, Rural Sociology	3 Term Hours

Art

A. E. 205a, History of Architecture	2 Term Hours
A. E. 205b, History of Architecture	2 Term Hours
A. E. 205c, History of Architecture	2 Term Hours

Education

Ed. 303, Educational Psychology	3 Term Hours
Ed. 304, Educational Psychology	3 Term Hours
Ed. 476, Psychology of Adolescence	3 Term Hours
Ed. 452, Industrial Arts	3 Term Hours

Economics

Econ. 201, General Economics	3 Term Hours
Econ. 202, General Economics	3 Term Hours
Econ. 203, General Economics	3 Term Hours
Econ. 307, Business Law	3 Term Hours

Statistics

Stat. 461, Industrial Statistics)	
Stat. 462, Industrial Statistics)	9 Term Hours
Stat. 463, Industrial Statistics)	

English

Eng. 101, Composition	3 Term Hours
Eng. 102, Composition	3 Term Hours
Eng. 103, Composition	3 Term Hours
Eng. 211, Business English	3 Term Hours
Eng. 265, American Literature	3 Term Hours
Eng. 266, American Literature II	3 Term Hours
English Review	No Credit

Geology

Geol. 120a, Physical Geology	3 Term Hours
Geol. 207A, Physical Geography	3 Term Hours
Geol. 207B, Physical Geography	3 Term Hours

History

Course	*Credit*
Hist. 101, American Economic History to 1789	3 Term Hours
Hist. 102, American Economic History, 1789-1865	3 Term Hours
Hist. 103, American Economic History, since 1865	3 Term Hours
Hist. 211, The Colonial Period of Amer. Hist.	3 Term Hours
Hist. 212, Hist. of the U. S. From the Revolution to the Civil War	3 Term Hours
Hist. 213, American National Development, 1860-1920	3 Term Hours
Hist. 221, Modern European Hist. 1500-1815	3 Term Hours
Hist. 222, Modern European Hist. 1815-1870	3 Term Hours
Hist. 223, Contemporary Europe	3 Term Hours
Hist. 306, History of North Carolina	3 Term Hours
Hist. 310, Econ. and Social Hist. of the South	3 Term Hours
Hist. 311, Econ. and Social Hist. of the South	3 Term Hours
Hist. 312, Econ. and Social Hist. of the South	3 Term Hours
Hist. 320, American Biography	3 Term Hours
Hist. 350, Hispanic American History	3 Term Hours

Political Science

Pol. Sc. 211, American Government	3 Term Hours
Pol. Sc. 212, State Government and Administration	3 Term Hours
Pol. Sc. 213, Municipal Gov. and Administration	3 Term Hours
Pol. Sc. 221, American Political Parties	3 Term Hours

Engineering

Introduction to Ceramic Engineering	No Credit
Cer. E. 202, Ceramic Materials	3 Term Hours
Cer. E. 301, Drying Fundamentals & Practice	3 Term Hours
Setting Heavy Clay Products	No Credit
Cer. E. 302, Firing Fundamentals & Practice	3 Term Hours
Cer. E. 303, Ceramic Calculations	3 Term Hours
Ceramic Whiteware Bodies	No Credit
Metal Enamels	No Credit
Ceramic Glazes and Colors	No Credit
Cer. E. 401, Pyrometry	1 Term Hour
M. E. 105, 106, Engineering Drawing	6 Term Hours
M. E. 107, Descriptive Geometry	3 Term Hours
H. E. 101, Accidents and Their Prevention	3 Term Hours

Mathematics

Math. 101, College Algebra	4 Term Hours
Math. 102, Plane and Spherical Trigonometry	4 Term Hours
Math. 103, Analytical Geometry	6 Term Hours
Math. 111, Algebra	4 Term Hours
Math. 201, Calculus I	4 Term Hours
Math. 202, Calculus II	4 Term Hours
Math. 303, Calculus III	4 Term Hours
Review of Elementary Algebra	No Credit
Solid Geometry	No Credit

Textiles

Tex. 211, Knitting I	2 Term Hours
Tex. 433, Knitting II	3 Term Hours
Tex. 235, Fabric Structure and Analysis I	2 Term Hours
Tex. 236, Fabric Structure and Analysis II	2 Term Hours

Tex. 341, Fabric Design and Analysis I ..... 3 Term Hours
Tex. 342, Fabric Design and Analysis II ..... 3 Term Hours
Tex. 345, Textile Calculations I ..... 3 Term Hours

Practical Technical Correspondence Courses

Building and Estimating ..... No Credit
Land Surveying ..... No Credit

Modern Languages

M. L. 101, Elementary French ..... 3 Term Hours
M. L. 102, Elementary French ..... 3 Term Hours
M. L. 201, Elementary French Prose ..... 3 Term Hours
M. L. 105, Elementary Spanish ..... 3 Term Hours
M. L. 106, Elementary Spanish ..... 3 Term Hours
M. L. 205, Elementary Spanish Prose ..... 3 Term Hours
M. L. 103, Elementary German ..... 3 Term Hours
M. L. 104, Elementary German ..... 3 Term Hours
M. L. 209a, Spanish Prose ..... 3 Term Hours
M. L. 209b, Spanish Prose ..... 3 Term Hours
M. L. 209c, Spanish Prose ..... 3 Term Hours

Psychology

Psy. 200, Introduction to Psychology ..... 3 Term Hours
Psy. 202, Psychology of Personality and Adjustment ..... 3 Term Hours
Psy. 303, Educational Psychology ..... 3 Term Hours
Psy. 304, Educational Psychology ..... 3 Term Hours
Psy. 476, Psychology of Adolescence ..... 3 Term Hours

Sociology

Soc. 101, Human Relations ..... 2 Term Hours
Soc. 102, Human Relations ..... 2 Term Hours
Soc. 103, Human Relations ..... 2 Term Hours
Soc. 202, General Sociology ..... 3 Term Hours
Soc. 203, General Sociology ..... 3 Term Hours
Soc. 400, Criminology ..... 3 Term Hours
Soc. 402, Sociology of City Life ..... 3 Term Hours
Soc. 406, The American Family ..... 3 Term Hours

Zoology

Zool. 108, Heredity and Eugenics ..... 3 Term Hours

For further information, write to the College Extension Division, North Carolina State College, Raleigh, North Carolina.

UNIVERSITY EXTENSION SERVICES

In addition to the correspondence courses listed in this catalogue, the University of North Carolina offers, through the Extension Division, the following services to the people of the state:

Art. The North Carolina School Art Exhibition is conducted annually in cooperation with the Woman's College of the University of North Carolina and the North Carolina Federation of Women's Clubs. Circulating art exhibits may be secured on a loan basis.

Audio-Visual Aids. Sound and silent educational films, lantern slides, recordings and other teaching aids are loaned to schools, colleges, and community organizations. A special catalogue of this service may be obtained upon request. The Bureau of Visual Instruction is the distributing agency for the Communication Center.

Dramatic Art. Assistance is given in organization for dramatic activities, in play selection and production, and in the loan of playbooks and other library material. An annual tournament is conducted in cooperation with the Carolina Dramatic Association.

Extension Class Instruction. Late afternoon, evening, and Saturday classes are organized wherever enough enrollments to cover expenses are secured. Courses of both a vocational and cultural nature are offered, with college credit, if desired.

Interscholastic Activities. In cooperation with several University departments and state agencies, the Division conducts annual contests in debating, athletics, and academic subjects.

Lectures. Popular and technical lectures and readings by members of the faculty are arranged for schools, clubs, and other community organizations. Lecture courses either on a particular subject or a series of topics may be obtained.

Library Service. Reading courses, books, and reference materials are loaned to individuals and groups interested in the systematic study and discussion of literary, historical, social and other subjects. There are available about one hundred outlines for study suitable for women's clubs or other groups.

Postgraduate Medical Courses. At times a series of clinics and lectures is conducted for practicing physicians at various centers.

Public Forums. The Extension Division conducts a public forum program, the purpose of which is to stimulate study and discussion of public affairs as a means of extending civic knowledge and strengthening democracy.

Radio. Programs of many types are broadcast through the facilities of commercial stations from the new campus studios of the Radio Division of the Communication Center. In cooperation with the Extension Division, the Radio Division is also planning fall inauguration of several courses of study by air. Detailed information will be distributed through school and civic groups and, upon request, to individuals.

Short Courses and Institutes. Short Courses and Institutes are held at the University for groups interested in intensive training and instructional programs.

Summer Courses for High School Students. The Extension Division in cooperation with the Department of Music conducts the annual "All State High School Music Course" at Chapel Hill during the first term of the University Summer Session. The Annual Summer Session in Dramatic Art for high school students is sponsored jointly by the Division and the Department of Dramatic Art. Due to critical housing conditions in Chapel Hill, it has been necessary to temporarily discontinue these two high school courses.

The University News Letter, containing the results of studies made of economic and social conditions in North Carolina, is sent free to residents of the state.

For information about any of the above services, write to the UNIVERSITY EXTENSION DIVISION, Chapel Hill, N. C.

REGISTRATION BLANK FOR CORRESPONDENCE COURSES

University Extension Division

Chapel Hill, N. C.

This blank is to be filled out completely in applicant's own handwriting. It must be accompanied by check or money order to cover fee. For course fees for non-residents of North Carolina and registration fee for all, see page 8.

In sending this application, I agree to abide by the rules and regulations of the Extension Division as set down on pages 7 to 34 of the catalog:

1. Name (in full).....Age.....
(Mr., Miss or Mrs.)

Race.....

2. Present address .....
(City) (County) (State)

3. Permanent address .....

4. Previous education .....

5. If you have ever registered in any division of this University before, underline which division and give date: Residence term.....Summer school .....Extension class..... Correspondence.....

6. Number and subject of course desired.....

7. Kind of credit desired (mark X): Undergraduate degree credit.....

Toward what degree?.....At what institution?.....

If credit is desired elsewhere, have you secured the approval of the authorities?

.....Certification credit.....Professional credit.

.....No credit..... Occupation.....

8. If teaching, give KIND of certificate held.....Class.....No.....

9. Do you wish to purchase the books through the Extension Division?.....

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9. Do you wish to purchase the books through the Extension Division?.....

STUDY OUTLINES
LIBRARY EXTENSION PUBLICATIONS

VOLUME VIII

The Modern Woman's Unfinished Business. E. C. Baity. October 1941. No. 1
Understanding the News. Walter Spearman. January 1942. No. 2
Adventures in Reading, Fifteenth Series. A. B. Adams. April 1942. No. 3
Other People's Lives, Eighth Series. C. S. Love. May 1942. No. 4
Places and Peoples of the Pacific. D. & W. Spearman. June 1942. No. 5*
Blueprints for Tomorrow. A. B. Adams. July 1942. No. 6*

VOLUME IX

Some Leaders of the World at War. E. S. & J. L. Godfrey. October 1942. No. 1
Adventures in Reading, Sixteenth Series. D. & W. Spearman. January 1943. No. 2
The Homemaker Enlists. A. B. Adams. April 1943. No. 3
The Conflict of Political Ideas. L. O. Kattsoff. May 1943. No. 4
Adventures in Reading, Seventeenth Series. A. B. Adams. June 1943. No. 5
Places and Peoples of the Mediterranean. D. & W. Spearman. July 1943. No. 6

VOLUME X

Adventures in Reading, Eighteenth Series. A. B. Adams. January 1944. No. 1
Nature Writers in United States. A. B. Adams. April 1944. No. 2
Music in America. Adeline McCall. May 1944. No. 3
Other People's Lives, Ninth Series. C. S. Love. June 1944. No. 4
Blueprints for Tomorrow, Second Series. H. H. Robson. July 1944. No. 5
Adventures in Reading, Nineteenth Series. A. B. Adams. October 1944. No. 6

VOLUME XI

Contemporary Poetry, Second Series. Lucile Kelling. January 1945. No. 1
Gardens of the South. Elizabeth Lawrence. April 1945. No. 2
The Pacific World. Walter Spearman. May 1945. No. 3
A Journey to Mexico. Agatha B. Adams. June 1945. No. 4
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UNIVERSITY OF NORTH CAROLINA
EXTENSION BULLETIN

VOL. XXVII SEPTEMBER, 1947 NO. 2

Third Series

LECTURES IN THE HUMANITIES

1946-1947

DISSONANCE IN MUSIC: ITS NATURE AND FUNCTION
By GLEN HAYDON

THE ART OF THE ACTOR
By SAMUEL SELDEN

THE MEANING OF GOETHE'S FAUST
By RICHARD JENTE

Published six times a year, July, September, October, November, January, and March, by the University of North Carolina Press. Entered as second-class matter October 19, 1921, Chapel Hill, N. C.

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FOREWORD

When in 1944-45 an annual series of Lectures in the Humanities was inaugurated at the University of North Carolina, it was intended that year by year they should fulfill at least three objectives: that they represent the departments in the university which took humane living for their provinces, that they represent the talent residing on the campus but seldom heard in Chapel Hill outside the classroom, and that they give voice to man's varied interests in the area of life labeled the Humanities. This pamphlet is a printing of the third series of the lectures. The original purposes still continue. New men have been heard in a public university lecture. New interests of man's mind have been discussed before a university audience and now, by means of the printed page, before a wider audience. The Division of the Humanities has again been about its business of widening man's cultural horizons and deepening his understanding of life.

Like its predecessors, this pamphlet contains lectures that are diverse but that hold within a framework as broad as humane life. They are not comments on events in 1946 and 1947. They speak to the constantly renewed occasion when people with intellectual curiosity seek to know more. This it is that keeps universities alive, that gives rise to the desire to share knowledge with the entire university community, that creates a desire to send it beyond the campus. So these three lectures, like the others of earlier years, have been put into pamphlet form that they may have a wider circulation, that they may circulate through society. To each lecture has been added a list of reading so that the readers may have an advantage not enjoyed by the audience when the lecture was delivered. Thus enriched, the series is appropriately issued through the University Extension Division, an agency of the University which has for its campus an area outside the grounds in Chapel Hill to the boundaries of the state and, in the spirit of learning itself, beyond the boundaries of the state and beyond any boundaries.

RAYMOND ADAMS

PAUL GREEN

J. PENROSE HARLAND

W. L. WILEY

GLEN HAYDON, *Chairman,*

The Division of the Humanities.
Committee on Lectures

Glen Haydon is Professor of Music and Head of the Department of Music in the University of North Carolina. He studied at the University of California (B.A., 1918; M.A., 1921), later in Paris from 1923-24 with Eugène Cools and Auguste Pèrier, and in Vienna at the University (Ph.D., 1932). He was a member of the faculty of the University of California before coming to Chapel Hill in 1934.

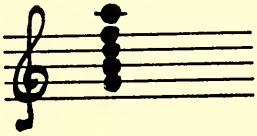
He is active in such musical societies as the Music Educators National Conference, Music Teachers National Association, the National Association of Schools of Music, the American Musicological Society, and the American Council of Learned Societies. He is a member of the American Society for Aesthetics, the Medieval Academy of America, and the Royal Musical Society of London. He is author of *Evolution of the Six-Four Chord,* an English translation of Jeppesen's *Kontrapunkt, Introduction to Musicology,* and *Graded Course of Clarinet Playing.* His compositions include "The Druid's Weed," a ballet for symphony orchestra, a Mass for unaccompanied choir, and incidental music to *Lysistrata.* The lecture printed here was delivered December 3, 1946, in Gerrard Hall.

DISSONANCE IN MUSIC: ITS NATURE AND FUNCTION

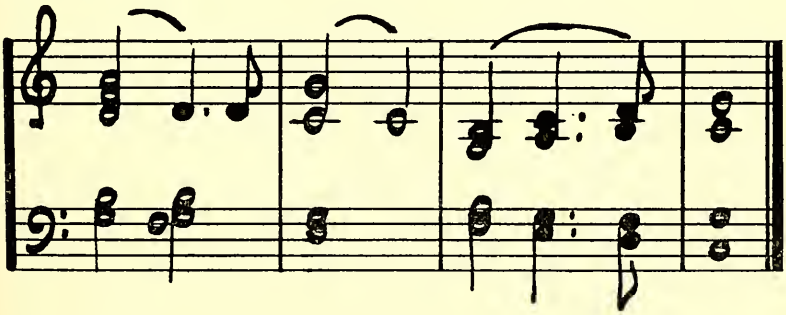
By Glen Haydon

Few problems in the history of music have evoked more interest, received more attention in the literature on the theory of music, and yet been less widely understood than those connected with the nature and function of dissonance. From the thoughtful writings of musical theorists throughout the ages to the immediate reactions of the confused musical layman in modern times when confronted with the cacophonous works of our musical extremists, we find evidence of the problems created by the presence of dissonance in music. It is with the belief that a clearer understanding of the nature and function of the dissonance may lead to a greater enjoyment of music that the present discussion has been prepared.

Let us begin by considering briefly what we mean by *dissonance* and its complementary term *consonance.* If we should ask almost anyone what these terms mean, the answer would very likely be something to the effect that a dissonance is a harsh, disagreeable sound or combination of sounds while a consonance is a smooth, pleasant sound or combination of sounds. But such a statement is only partially true, as can be readily demonstrated. For though most dissonances contain certain elements of harshness, by no means all of them are disagreeable. In fact, not only are many of them very agreeable in themselves, but actually in a proper musical context most of them are exceedingly pleasing. As a fairly simple example of a dissonance that is generally regarded as pleasing in itself, consider the very familiar chord, or perhaps we should say discord, of the dominant ninth. This combination of tones may contain as many as four adjacent notes of the scale (f-g-a-b) ; and yet if it is properly spaced, as a series of ascending thirds, it has a very pleasant sound.



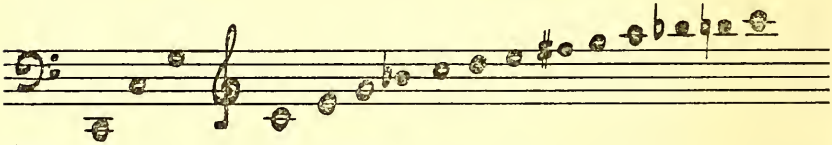
And in a proper musical context the four immediately adjoining notes of the scale may all be sounded together in the same register and still sound agreeable.



Thus we can see that agreeableness does not provide a reliable criterion for distinguishing between consonance and dissonance.

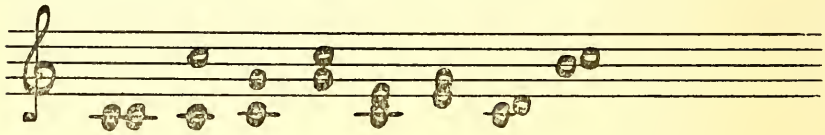
The idea of harshness or smoothness in a combination of tones affords a much more satisfactory basis for the desired distinction, but even this basis is not entirely adequate, for under certain musical circumstances intervals ordinarily regarded as consonant may be made to sound dissonant. Hence, in the last analysis consonance and dissonance must be regarded as a very relative matter. In order to gain a more comprehensive understanding of what we mean by this we shall have to "go behind the scenes" for a few minutes to discover, so far as we may, what the essential factors in the nature of the dissonance are.

Music in its physical aspects has a very interesting mathematical-acoustical basis. When two tones have the same frequency, or number of pulsations per second, we have the most perfect consonance imaginable since the pulsations are in complete one-to-one agreement. We call this relationship the unison. When one tone has twice the frequency of another, the alternate pulsations synchronize, and we have the next most perfect consonance, namely the octave. This relationship may be expressed mathematically in terms of the ratio 2:1. When one tone has 1½ times the frequency of another, we have the next simplest relationship and the next most perfect consonance, the perfect fifth, which may be mathematically expressed by the ratio 3:2. Continuing in a similar fashion, 1 1/3, 1 1/4, 1 1/5, and 1 1/6 times the frequency gives the intervals of the perfect fourth, the major or large third, and the minor or small third respectively. These intervals may be expressed by the ratios 4:3, 5:4, and 6:5. This set of relationships, $1 + 1/2 + 1/3 + 1/4 + 1/5 + 1/6 \ldots$ is what is known in mathematics as the harmonic series. As we progress along the series of intervals derived in this way, we depart from the most perfect consonance of the unison and each interval becomes progressively less consonant and conversely more dissonant. If we produce a set of tones whose frequencies correspond to the harmonic series of mathematics we obtain in a sense an auditory objectification of an abstract mathematical concept.

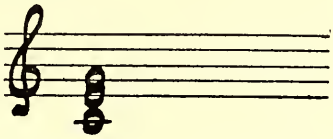


These relations operate as determinative factors in music.

In the harmonic series the intervals become progressively smaller, and the dissonant element greater. This is evidenced by the fact that in music theory the first four intervals are classed as perfect consonances, the next two are called imperfect consonances, and beyond that the intervals used in music are dissonances. (Examples of unison, octave, perfect fifth, perfect fourth, major third, minor third, major second, and minor second.)



Beginning with the perfect unison, the first six intervals, obtained from the harmonic series, when sounded simultaneously, produce what is known as the major triad, which in a sense is the cornerstone of all the complex harmonic structure of music.



But the situation with regard to the dissonance is further complicated by the fact that the tones used in music are not acoustically pure tones. That is to say, they rarely, if ever, consist of a fundamental frequency only. For example, the string of a violin or piano does not merely vibrate as a whole producing its fundamental tone; it actually vibrates also in a complex manner in halves, thirds, fourths, fifths, etc., of its length thereby producing what are called in acoustics *overtones*. The frequencies produced by the various fractional segments of the string in vibration give rise to the so-called *harmonic* series consisting of the fundamental tone plus a number of overtones. It is the difference in the complex overtone structure, or composition, of tones that enables us to distinguish among the sounds of the various instruments even when they are playing tones of the same fundamental frequency.

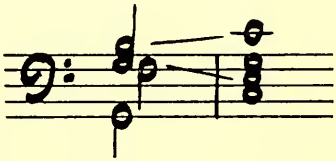
Another important result of the complex nature of musical tones is the fact that even in so simple a concord as the major triad there is a certain element of dissonance. For example, in the chord c-e-g, the e, as a fundamental, has as characteristic overtones prominent g-sharps and b's which produce dissonances of the minor second with g's and c's of the fundamental c. And g, as a fundamental, has b's and d's as prominent overtones, which clash not only with the c's and e's of the fundamental c, but also with the e's and g-sharps of the fundamental e. Of course these overtones are acoustically relatively feeble so that the dissonance is not extreme. My reason for going into these details is to show that there is a certain amount of dissonance even in the most perfect of our consonant chords. I want to emphasize again, and as emphatically as possible, these two fundamental facts: first, that by no means is all dissonance in music disagreeable (on the contrary, under certain circumstances it greatly enhances the richness and thereby the pleasurable effect of tonal combinations); and second, that consonance and dissonance in music are definitely relative terms.

Another important topic in relation to our subject is that of *tuning* and *intonation*. The problem as a whole has many ramifications, and is rather complex and difficult. Hence I shall confine my remarks to a few basic matters. In a sense, our troubles all arise out of the very nature of the mathematics of the harmonic series. If, for example, the twelfth power of 1 1/3 were the same as the seventh power of 2, things would be much simpler. But it is not, and we are thereby confronted with a dilemma as stubbornly difficult of solution as some of the problems of the United Nations seem to be. In musical terms, what I am saying is, that if the twelfth fifth derived from any starting point by a series of mathematically pure

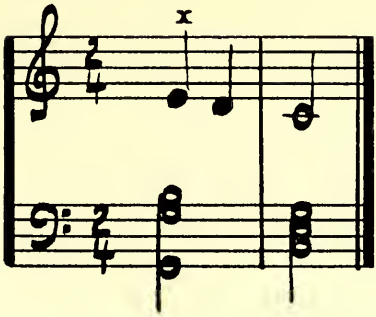
intervals were the same as the seventh octave we would have the basis for a musical scale that would be, so far as I can see, just about perfect. But the twelfth fifth produces a tone whose frequency is considerably higher than that of the seventh octave, so that if the two tones are sounded together the result is an intolerable dissonance instead of being a perfect consonance. The practical solution of this dilemma, which took centuries to work out, is a compromise known as the equal tempered scale in which each of the fifths is tuned slightly flat, so that the original discrepancy is distributed equally among the twelve tones of the chromatic scale.

This scale, in its complexity, is a kind of mathematical and acoustical monstrosity, and would probably be so aesthetically were it not for the fact that our ears are not any better than they are. Actually our powers of pitch discrimination are so limited, and the reaction of the human organism to the acoustical stimulus is so insensitive that these mis-tuned fifths are accepted as true fifths, and tonal complexes that would otherwise be unbearable not only become tolerable but even very pleasant.

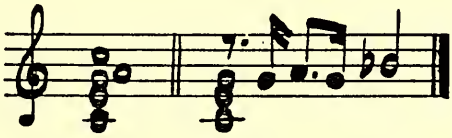
In the history of the theory of music there arose the idea that the dissonance could be defined psychologically in terms of a certain feeling-of-a-need-for-resolution which ordinarily arises when a dissonance occurs in a musical context. It was noted, for example, that certain chords such as the major triad had a very stable effect, and were especially suited for use in places in musical compositions where such an effect was highly desirable as at the final chord of composition. Other chords such as the so-called dominant seventh were unstable in effect and gave rise to the feeling-of-a-need-for-resolution.



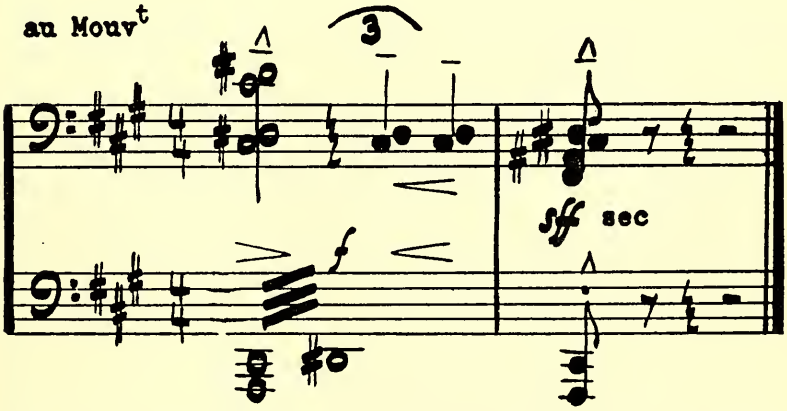
From such facts was derived the conclusion that a dissonance could be defined as *any combination of tones* which gives rise to the feeling of a need for resolution. This theory seems to be valid for a very large portion of musical practice, but it is subject to criticism for two reasons. In the first place, it throws into the category of the dissonance a number of tonal combinations ordinarily regarded as consonant. And in the second place, it throws into the category of the consonance many tonal combinations that have been traditionally regarded as dissonant. It is not easy to give a non-technical illustration of the former, but we can say that it involves what is commonly known as the *conceptual* dissonance, which refers to a kind of subjective dissonance brought about by reason of the context in which an otherwise consonant chord is introduced.



As to the latter, we refer to the fact that, with the increased use of the dissonance especially in the last half century, we have come to the place where non-chord notes are simply added to the conventional consonant triads for the sake of additional color effect with no thought of resolution of the dissonance. A familiar example of this is the added sixth or seventh in final chords so common in popular music.



It is also a common idiom in the music of Debussy and other composers since the 1890's.[1]

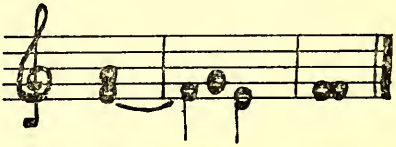


The dissonance in such chords remains obvious although there is no particular feeling of a need for resolution. What we have is simply a freer use of the dissonance. Modern music theory therefore tends to define the

[1] Debussy. Prelude No. 7, "Ce qu'a vu le vent d'ouest," last two measures. Paris: Durand et Cie., 1910.

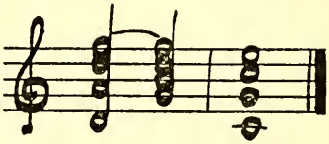
dissonance along the lines suggested by the mathematical-acoustical viewpoint, and to recognize certain intermediate categories of pseudo, or merely apparent, dissonance.

From the viewpoint of musical aesthetics, the dissonance plays an important role with regard to both form or design and content or expression. The general principles of design in music are similar to those in all the arts. They are usually expressed in terms of unity and variety. Dissonance ordinarily serves as a foil to consonance. A composition made up entirely of consonant combinations of tones would tend to become monotonous. The judicious interspersal of dissonance helps to provide the necessary variety. Historically the most important primary dissonance is that of the suspension or syncope in which the dissonance is introduced at the rhythmically more prominent parts of the measure by means of systematic preparation and resolution. Technically this means that a consonant member of one harmony taken on the unaccented portion of a measure is retained in the same voice while the other parts move on to a new chord on a relatively stronger accent in which this tone is not a consonant element, but shortly thereafter resolves by moving stepwise downward to a tone which is consonant with the then prevailing harmony.



Guilelmus Monachus (c. 1450) refers to this type of dissonance as "adding sweetness to the following consonance."[2]

The device of the suspension proved to be an important factor in the historical expansion of the harmonic resources of music, for, in the course of time, as the dissonant combinations, occurring repeatedly as a prominent element in the idiom, became more and more familiar, some of them came to be regarded as chordal entities in their own right. A notable instance of this is the chord of the seventh, a tetrad or a chord of four tones, which includes the dissonance of the minor or major seventh in addition to the common triad consisting of three consonant tones.

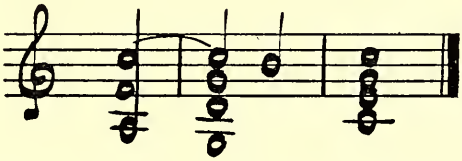


[2] Cf. E. de Coussemaker, *Scriptorum de musica medii aevi*, Vol. III, p. 291. Paris: A. Durand et Pedone-Lauriel, 1869. Also Knud Jeppesen's *The Style of Palestrina and the Dissonance*, p. 227. Second ed., Copenhagen: Munksgaard, 1946.

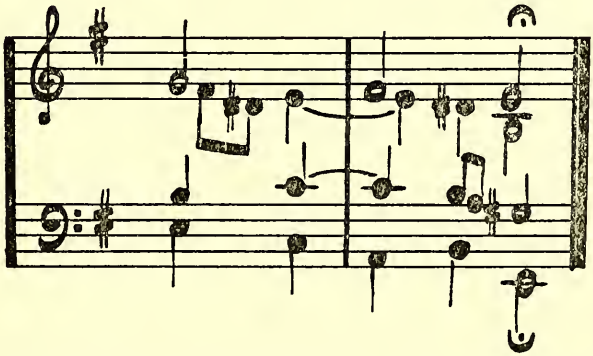
Besides the use of the dissonance as a foil for the consonance in the ordinary course of a musical phrase, we commonly find it an important factor in the structurally important points in musical design such as the climax of a phrase, a period, a section, or even of a whole movement. Examples are frequent throughout the history of music. Especially common and convenient for purposes of illustration is the use of the dissonance of this type in the cadence structures of nearly all periods. In fact a large segment of the history of changing musical styles could be written in terms of the treatment of the dissonance in the cadence. Thomas Morley, the great English composer and theorist of the Elizabethan period, wrote in his treatise *A Plaine and Easie Introduction to Practicall Musicke,*[3]

> *Discords mingled with concordes not onelie are tollerable, but make the descant more pleasing if they be well taken.* Moreover, there is no comming to a close, speciallie with a *Cadence* without a discord . . .

In Palestrina the characteristic cadential dissonance may be a simple 4-3 suspension.



In Bach this idea may find expression in some form of a supertonic dissonance.[4]



In the romantic music of Mendelssohn it may appear in a sugary diminished seventh dissonance.[5]

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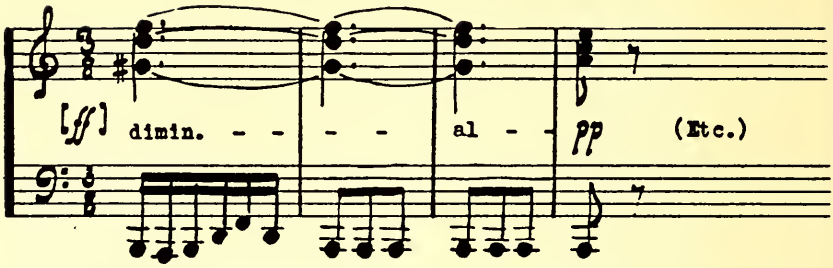
[3] Shakespeare Association Facsimiles No. 14. London: Oxford University Press, 1937, p. 73.

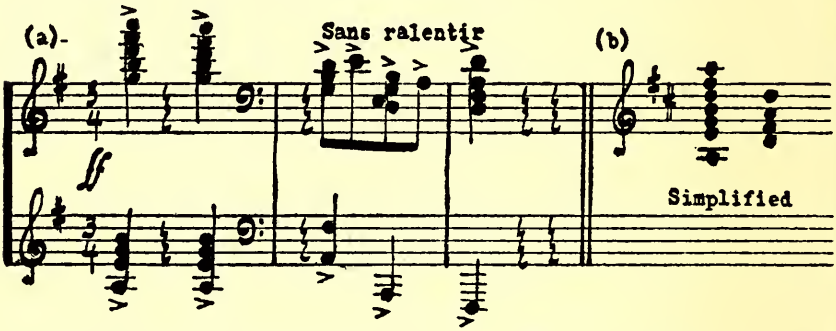
[4] Bach, "Christ lag in Todesbanden," last measures.

[5] Mendelssohn, "Songs without Words," No. 2.



In a Wagner music drama the idea may be exemplified by a six-four chord separated by some thirty or forty bars from the resolving progression.[6]

In Ravel there may be a complex exploitation of a pseudo-harmonic series above a clear-cut dominant seventh basis.[7]



Beyond this anything is likely to happen whether as dissonant counterpoint, as atonal or polytonal harmonies, or as tone clusters. Schoenberg, Cowell, Bartok, and many others of the moderns have worked in these directions with varying success.

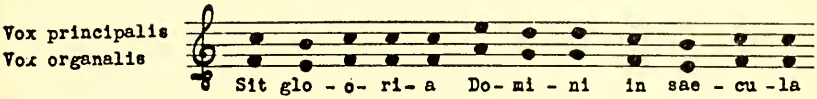
In the early stages of its development, music was, so far as we know, essentially monophonic. That is to say singing and playing was in unison, or octave, as when women or boys with unchanged voices joined in singing with men. There is no evidence that the Greeks, who had an extensive musical interest, ever developed any system of polyphonic or multi-voiced music. The same is true of that great body of music, the Gregorian chant, which provided the music for the liturgy of the early Christian church.

Polyphony, apparently, did not begin to develop until about the ninth century when a musical style known as the *organum* made its appearance. Historians disagree as to just which was the earliest practice, but certainly one of the very earliest forms consisted of the singing of the same melody simultaneously in different pitch levels by different voices. The most common intervals used were those of the fourth and fifth. The

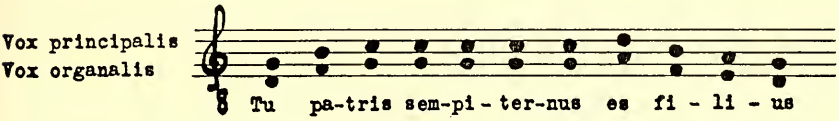
[6] At the end of the first act of *Siegfried* a passage of 39 bars separates the tonic six-four from the dominant seventh.

[7] M. Ravel, "Valse Nobles et Sentimentales." Paris: Durand et Cie, 1911.

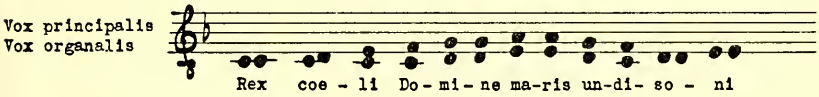
result was a style of music consisting of a series of parallel consonant intervals.[8]



However, even in such a simple procedure as this, certain difficulties arose. With many melodies there were places where, if the principle were observed strictly, occasional dissonant intervals would arise, namely augmented fourths or diminished fifths.[9]



In order to avoid these, certain modifications were introduced in a style known as free organum or discant. The voices started in the unison and, while one voice moved up to the fourth or fifth degree above the starting tone, the other voice continued to sing the same pitch and then moved in parallel fourths or fifths with the principal voice.[10]



This may be regarded as the beginning of the incidental or passing-note dissonance inasmuch as the dissonant intervals of the second and third that resulted were approached and quitted by a stepwise movement of one part while the other part remained stationary. Here the dissonance was relatively unobtrusive. It is interesting to notice that the third was not regarded as a consonance by theorists until the thirteenth century.

It took nearly 500 years for musicians to work out the principles of musical composition to the high degree of perfection found in the fifteenth and sixteenth centuries. In the twelfth century the schools at St. Martial in Limoges and Notre Dame in Paris developed a kind of free polyphony but the treatment of the dissonance was rather undisciplined. The thirteenth century saw the proclamation of a great principle, the so-called Franconian law, which stated in substance that the beginning of each measure must be a consonance. This principle implied that the dissonance should be introduced only as a passing or incidental phenomenon. But it was a long time before the principle was fully realized in musical practice.

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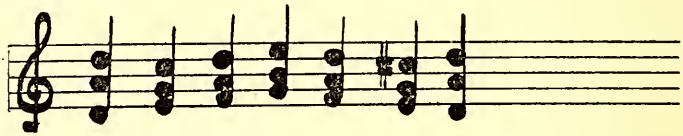
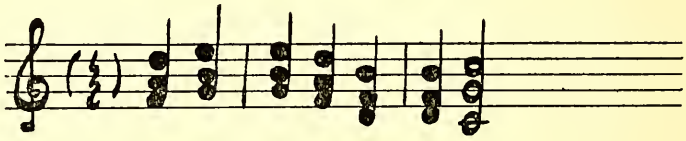
[8] Transcribed from *Musica Enchiriadis.* Gerbert, M., *Scriptores ecclesiastici de musica,* vol. 1, p. 167.
[9] Ibid., p. 166.
[10] Ibid., p. 169.

Harmonic procedures had not reached a high degree of perfection in the thirteenth century. The motet of this period, for example, sometimes combined as many as three different melodies: a *tenor* from the Gregorian repertoire, used as a cantus firmus or basic song; a *motetus* consisting perhaps of some Latin hymn or a trope; and a triplum, which was often a secular melody with words in the vernacular. Beginnings and endings used consonant combinations of tones, but in the course of the musical phrases dissonances were strewn along in a rather haphazard manner as compared to the usage of the later masters.

The fourteenth and fifteenth centuries saw the rise to prominence of thirds and sixths as consonant intervals. The combination of the third and sixth came to be liked for its own sake, and a musical style known as the English discant or fauxbourdon (false bass) came to be an integral part of musical practice. This style consisted of singing chiefly in parallel six-three combinations.

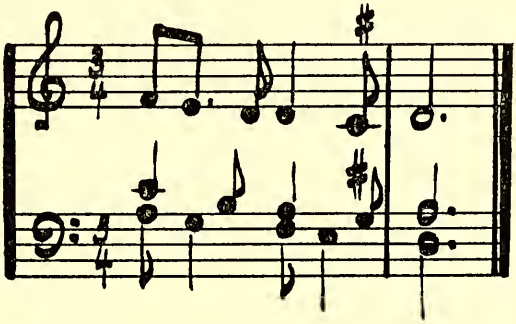


There are bits of evidence pointing to the practice, in England, of singing mostly in parallel thirds, dating from the late twelfth century. By the thirteenth century the so-called sixth-chord style was used to some extent; and by the end of the fourteenth century the method became a common stylistic feature. In certain stages of the development, the practice was actually a kind of improvisation, inasmuch as only the tenor or principal melody was noted in the music and the other parts were derived from this by the application of a slightly complicated set of rules, the substance of which may be stated in the following manner. The tenor sings the given melody. The singers of the mene, or middle part, begin at the fifth above, and then, as the melody moves, they imagine a note a third below the cantus and follow along still singing a fifth above until a cadence where they resume the original relation of the fifth. The singers of the treble begin an octave above the cantus, then, imagining a voice a third below the principal melody, they continue to sing an octave above the imagined note up to a cadence when they resume the original interval of the octave. The result is a series of parallel six-three combinations in the course of the phrase.



Obviously the continuous use of such a technique could not long be aesthetically satisfactory. The monotony would be broken only by the fifths and octave combinations of the final chord of the cadence. But

variety could be obtained in other ways. Of these, one of the most important was the use of the suspension to introduce a dissonant element. One of the voices, by sustaining its tone while the other two voices move on, and by catching up before they take still another chord, could produce this effect. It is as if three persons were walking along together and one of the group should hold back for a step, while the others continued, and then hurried to catch up and get in step again.[11]



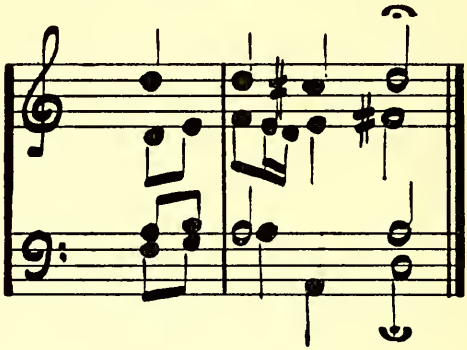
The fauxbourdon idiom was common in the music of the fifteenth century and its use was continued occasionally through the sixteenth century. The suspension dissonance of this type was especially common in the structurally important point of stress at the cadence, namely in the antepenultimate beat.

It is interesting to notice in passing how, in effect, the dissonance of one period did actually become the consonance of the next. The interval of the third was first considered as a dissonance, then as an imperfect dissonance, and finally as a consonance although, to be sure, an imperfect one. When the third finally came into its own as a consonant interval, the perfect triad, a chord of three tones consisting of a root with its third and fifth, became the principal constructive material of which music was made. This triad with its so-called first inversion, the six-three arrangement resulting when the root is placed above the original chord third, dominated musical thinking for nearly a half millennium, a period which has been designated by theorists as the period of *tertian harmony*. It dates from about 1450 to the beginning of the twentieth century. The earlier period from about 900 to 1450 has been called the *pre-tertian* era; and the twentieth century, with its deliberate use of chords constructed on other principles, shows signs of being the beginning of a *post-tertian* period.

Of further interest in this connection is the fact that in the pre-tertian period thirds were not admitted in the final chords. Compositions ended on the unison, the octave, or the perfect fifth, or on some combination of these elements. When, in the sixteenth century, thirds were finally admitted in the closing chords, for a hundred years or more

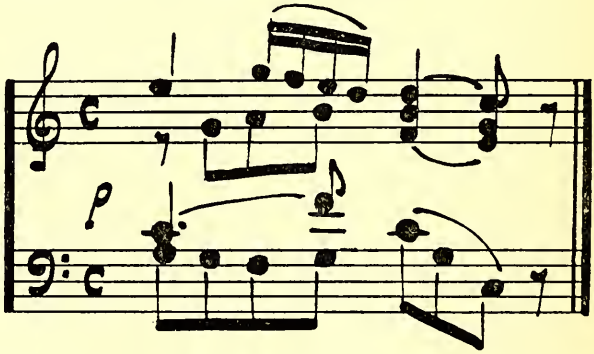
[11] John Dunstable, "Sancta Maria." See Archibald T. Davidson and Willi Apel, *Historical Anthology of Music*, p. 67. Cambridge, Massachusetts: Harvard University Press, 1946.

it was only the major third; minor thirds were too dissonant. Even in Bach's time and later, compositions in the minor mode that should logically end with the minor third in the last chord frequently changed that third to major by means of an accidental.[12]



Such a third was later called the "tierce de Picardy," or Picardy third.

From Bach to Brahms, final cadence chords were regularly composed of the common chord although the full attainment of the chord was often delayed through the use of suspension or appoggiatura discords. This was a favorite device of Haydn and Mozart and, for that matter, of many composers of the late eighteenth century.[13]



Toward the end of the nineteenth century the final chord was often made dissonant through the addition of non-chord notes such as the 6th, 7th, or 9th, by the substitution of non-chord tones for chord tones, and even by the use of polytonal formations or tone clusters presumably related to some of the higher overtones. All of this is evidence of a growing liking of dissonance for its own sake.

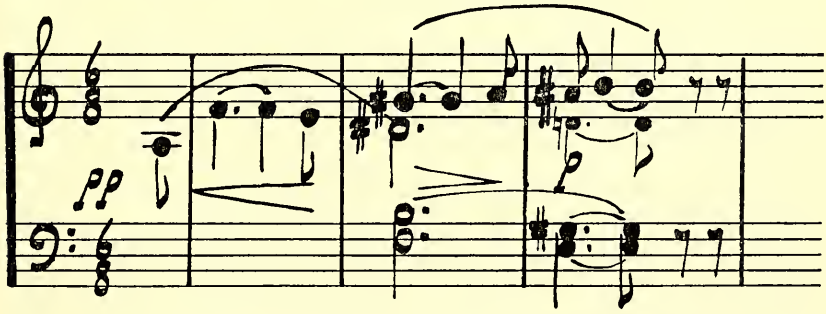
As I have already suggested, a culmination point of discreet and orderly use of the dissonance was reached in the sixteenth century in the music

[12] Bach, "Schwing' dich auf zu deinem Gott."
[13] Mozart, *Piano Sonata*, K. 283. *Werke*, Serie 20, p. 41, last measure.

of Palestrina, Lassus, and their contemporaries. In the music of this period, accented dissonances were all carefully prepared and resolved in the form of suspensions. Other dissonances occurred on the unaccented portions of the measure, but even these were treated with caution, generally as notes of short duration that were approached and quitted by stepwise motion so that the dissonance was well hidden.

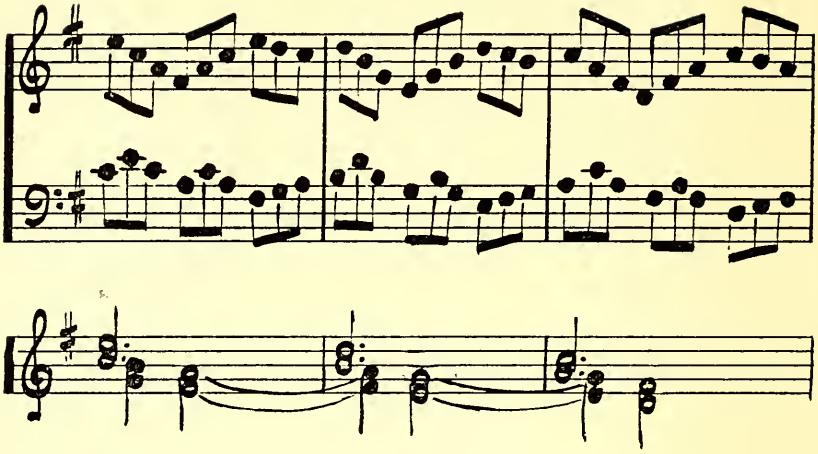
The seventeenth century, with the rise of dramatic and instrumental music, saw the tide turn toward the freer use of the dissonance. Especially worthy of note here is its growing use for expressive purposes. In the music of Palestrina there is little evidence of the use of dissonance to give musical expression to the emotional tinge of the text, but in the Italian madrigalists, especially, and later in the English and other madrigal composers, instances are plentiful of the use of a sharp dissonance, usually of the suspension type, in the musical setting of such words as "cruel," "bitter," "death," etc. It should be noted, however, that the technical use of the dissonance was for the most part perfectly regular, in accordance with the normal practice of the period. In the course of the seventeenth century this normal practice was continued, but there was at the same time a freer use of the dissonance. For example the preparation was often omitted and the dissonance was taken abruptly on a strong accent. In this way the dissonance became more prominent and often more effective for purposes of expression.

The trend toward the more extensive and freer use of the dissonance continued with many variations through Bach and Beethoven and reached a kind of climax in Wagner in the middle of the nineteenth century. A single example may serve to suggest the direction of the changing viewpoints. It is taken from the opening bars of Wagner's prelude to the opera *Tristan and Isolde.*

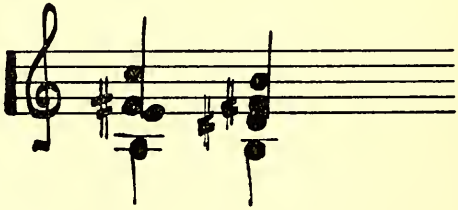


In the earlier periods a dissonance ordinarily displaced a consonant member of a chord for a brief moment and then resolved by moving immediately on the next count or beat to the consonant tone. Later the practice developed of introducing a new dissonant tone in the chord of resolution. Typical of such a device are the chains of 7th chords so common in the time of Bach.[14]

[14] Bach, "Two Part Inventions," No. 10, measures 4-6. *Werke,* III, p. 12.

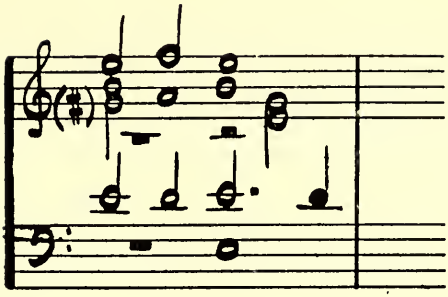


Here, the dissonant seventh of one chord resolves to the consonant third of the next, the consonant third of the first chord is retained to become the dissonant seventh of the second chord. In the Wagnerian example the first dissonance, prolonged through five beats of the measure, finally resolves, not to a consonant member of the chord but to the dissonant seventh. The seventh itself resolves, not downward in the conventional manner, but upward to a new dissonance which finally resolves to a consonant chord member although even here a new dissonance is introduced in another voice. Acoustically this chord is enharmonic with the supertonic seventh chord in minor.



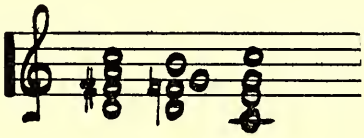
It is the same sound as the opening chord of Mendelssohn's *Wedding March* except that the latter has a slightly different arrangement of the constituent tones. The same combination occurs as early as the sixteenth century: for example, in Palestrina's Mass *Ut re mi fa sol la.*[15]

[15] Palestrina, *Werke*, vol. XII, p. 189, measure 1.



But in Palestrina it is tucked away on an unaccented beat.

Obviously the expressiveness of this phrase arises in large measure from the prolonged feeling of tension and expectation as the resolution is delayed beat after beat, and further, from the newly introduced dissonance at each point of resolution. The underlying harmonic progression is as simple as a chain of sevenths in Bach or in modern barber shop harmony.

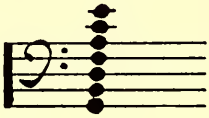


The mystery and magic stems, in part at least, from the fact that these harmonies are not expressly given in fullness of detail but only alluded to in the contours of the constituent melodic elements.

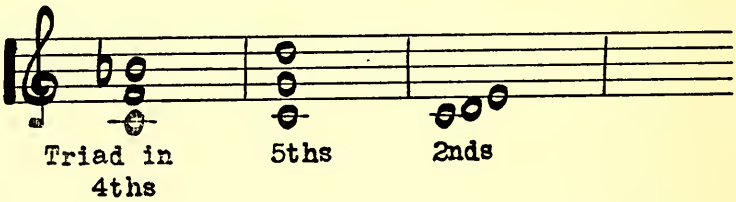
Wagner does not himself tell us directly what he intended this motive to express. But critics and students of the opera, through examination of the texts associated with the theme in the course of the opera, have made numerous interpretations. By one, the whole prelude is interpreted as "a slow, inexorable working out of one sad mood in all its sweet and bitter implications."[16] "Grief," "sorrow," "something of pain," "something of resignation," "something of hopelessness," "love," "longing," "magic," "unhappiness," and "desire" are among the labels given to the motive. If we denude this music of all these romantic trappings, what is left is perhaps best expressed psychologically as a feeling of tension, a feeling of expectancy. This is obviously an expressiveness of a more objective sort.

[16] Ernest Newman, *Stories of the Great Operas*, Vol. 1, p. 100. Garden City, New York: Garden City Publishing Co., Inc. 1930.

In this view of the matter we have a clue to at least one significant trend in contemporary music. By the end of the nineteenth century composers and theorists had pretty well abandoned, though not entirely, the idea of expanding the fundamental harmonic resources along the lines of the harmonic series. Higher essential dissonances had been obtained by simply superimposing additional thirds to the conventional triads.



But in the early twentieth century, further dissonant harmonies were obtained by the added-tone principle, and the idea of resolving dissonances was, as has already been suggested, in large measure abandoned. Evidences of such a viewpoint are common in the music of Satie, Debussy, and numerous composers, especially of the French school. Schoenberg, Cowell, and others have suggested that since we can build chords in superimposed thirds why should we not take other intervals as a basis and build chords by adding together tones in fourths or seconds? And this they have done with the resulting music of such a highly dissonant character that it is completely baffling to anyone who tries to hear it through the ears of traditional music.



This marks the beginning of a post-tertian era in that the 4th or 2nd tends to replace the 3rd as the central element in harmony.

Along in the 1930's Paul Hindemith developed and published a new theory, by which chords are classified into categories according to the degree of tension; in other words, according to the amount of dissonance present in a given combination of tones taken as a chordal entity. The system is too complicated to attempt a more detailed description here, but the result, in brief, is a new musical style based, so far as dissonance is concerned, upon the idea of an interplay of tensions. This, as a general idea, is nothing new inasmuch as all music may be interpreted in this light. But the abandonment of earlier modes of thinking with regard to the classification and progression of chords, and the substitution of entirely new modes of thinking is completely revolutionary. As to the significance of this for the future, it is too early to judge. One can but doubt that this system or any other radically new system will soon completely

replace the traditional viewpoints, but they may lead to a fusion of the new and the old whereby eventually there may emerge an era of the art at a new level of complexity.

One must bear in mind that in the varied patterns of music the dissonance represents only one element, and that, as the dissonance becomes more complex and less directly comprehensible, the melodic and rhythmic elements may in some measure operate as compensating factors which may, by their coherence and force, produce a tonal-rhythmic structure embodying a sufficient degree of unity in variety as to still be within our intellectual and emotional span of comprehension. The future, musically speaking, is already upon us. We should, I think, give the new music a hearing with a not unduly biased ear; that we may extend our own resources in the enjoyment of music and, in some measure, open the way for the composer of the future.

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Samuel Selden is Professor of Dramatic Art in the University of North Carolina and Head of the Department. A graduate of Yale University, he did advanced work at Columbia. He spent five years in the New York theatres, mostly at the old Provincetown Playhouse where he was a member of the staff; then in 1927 he came to the University of North Carolina. Professor Selden is author of *Stage Scenery and Lighting* (with Hunton D. Sellman), *Modern Theatre Practice* (with Sellman and Hubert C. Heffner), *A Player's Handbook, The Stage in Action, An Introduction to Playwriting,* and *First Steps in Acting;* and editor of *Organizing a Community Theatre.* He is a Fellow of the John Simon Guggenheim Foundation, a member of the National Theatre Conference and the American National Theatre and Academy, and a director of the Roanoke Island Historical Association. He is also the director of Paul Green's historical play, *The Lost Colony,* which is produced each summer on Roanoke Island, North Carolina. The lecture printed here was delivered March 4, 1947, in Gerrard Hall.

THE ART OF THE ACTOR

By Samuel Selden

Down the road from our house, Mr. and Mrs. Hobbs have an old dog. His name is Dan. He is very fond of children, and they like him. On sunny afternoons he lies quietly stretched out on our front lawn while all the youngsters from the neighborhood play around him. They scratch his ears, shake his paws, pull his tail, and stick grass stems up his nostrils, all of which he accepts with scarcely a twitch of his muscles, like an indulgent philosopher. Among his most ardent admirers is our little daughter, Priscilla. One day when she was three years old she solemnly announced to us that she was Old Dan. That evening she told us she wished to spend the night in his kennel. In accordance with her command we tied a string around her and gently led her over to the Hobbs's place. Fortunately, the Hobbs family was not in, and Priscilla was persuaded to return to her own bed for the night. However, that slight adjustment in sleeping accommodations did not seriously disturb Priscilla's desire to impersonate her old friend. For several days thereafter she crawled around on all fours, barked, and ate her meals under the table. She *was* Old Dan.

Professor Koch liked to tell about three small boys he saw on the sidewalks of New York. They were marching in a strange formation and, as he stopped to watch them, he asked them what they were doing.

"We're playing!" said the first boy.

"What are you playing?" asked Mr. Koch.

"Choo-choo ingine, of course." They were surprised that he did not recognize it.

"Well, what are you?" asked Mr. Koch of the first boy who was emitting a staccato sound.

"I'se de ingine."

And the second boy: "I'se de coal car."

And the last one, a tiny sooty-faced lad not more than three years old: "I'se de smoke!"

Down the street they went, chugging away—"choo-choo, choo-choo, choo-choo."

The impulse to play-act is born in every child, and every child creates his little theatre. He imitates in make-believe when he gets up in the morning, and he continues to play all day long until he falls asleep at night. At the breakfast table he mimics his parents; down town with his mother, he mimics the shopkeepers, the persons walking down the street. At home again, he plays "cop" or robber, doctor and nurse, soldier, cowboy, the man collecting garbage.

When children grow up they still have an urge to act. The impulse is shown clearly in their love of fancy-dress and masquerade. The ambitious ones organize local dramatic groups in which they undertake elaborate problems of impersonation on specially-constructed stages designed to exhibit them. How widespread is the desire of adults to act is shown by a recent survey made by the National Theatre Conference. It discovered across the United States over 20,000 producing groups, about 1,500 of

which are in established community theatres. Millions of persons of every age count themselves "actors."

Unlike children, grown-up people usually have their play urges under a control. They play only by an act of will, and they give freedom to their impulses in specific places and at specific times. By far the most of them, moved by a sense of diffidence among their neighbors, and recognizing with advancing age their own inadequacies as players, prefer to appoint substitutes. They hire professional actors to do their playing for them.

The Effect of the Actor on the Audience

To say that professional performances serve in the playhouse as the agents of the spectators does not mean, however, that the performers have the most fun in being there. The "playhouse" is a place of play, not for the actors but for the audience. It is in the auditorium that the real play is created. The men and the women on the stage are stimulators and guides. Their purpose is to build a *sense of action* among the spectators. Commonly the performer himself enters into the spirit of the play, but he cannot always do so. On many nights he will feel ill or tired, he may be worried by news from home, or about his income tax, or a severe toothache. He may feel quite out of the mood of the scene he is engaged to present and yet, by the force of his will he may give a stirring performance. The audience may be moved to feelings of great tenderness, love, or laughter—emotions which the actor that evening has no part in. The play is thus created for the audience, though the performer remains spiritually outside of it.

The actor affects his spectators—and thereby induces them to sense play—in several ways. He influences them by the forces of his words and the shape of his movements. He makes his actions significant, letting them indicate objects, personalities and ideas which in themselves arouse an emotional response. His mind speaks (through the medium of his body) to the mind of the audience.

But this is not all of his effect. Part of it springs from the sensuous presence of the actor. He makes the audience have a physical feeling about him, and then he controls this feeling—changing it, coaxing it, shocking it, winning it back, building it little by little into a greater influence or spell.

The spell is somewhat similar to that created at a good sports event. Anyone who has attended a football game will remember how the people in the seats play with the men on the field. If a favored member of the team seizes the ball and starts down the field with it, his friends on the sidelines lean a little in the direction in which he is going, putting out their own muscular and nervous energy to help him reach the distant goal line. They "feel into" his action. Similar behavior may be seen at a horse race or a dog race, or at a track meet where contestants jump or run. Sometimes the spectator "jumps" or "runs" so hard with the man he hopes will win that his body aches and there is no breath left in him. Physiological investigations have shown that the secretion from the adrenal glands of the onlooker is often equal to that of the athlete.

The impulse to feel out senuously the shape and quality of objects that interest us is manifested in our daily lives. There is a name for it, *empathy.* The objects which so excite our empathic responses need not be in motion or even animate. We see a polished granite ball, and we sense at a distance its smoothness, roundness, and weight. While we contemplate its heaviness, to us comes no urge to dance, or to walk lightly on our toes. We "feel" solid, established, just as if we were holding the great bulk of the stone in our arms. Through the glass of a store window we gaze at a piece of fur, and we can imagine our hands caressing it, our fingers twisting through its softness. We look at a marble column and speak of being "lifted," because inceptively we reach our arms along its tall sides. We come suddenly upon a view of the sea, and our chest rises and our palms reach out to feel the spaciousness of it. Our senses go out to the wide expanse of water and sky, and we respond with every part of us.

But it is the active objects which appeal most strongly to this urge for "feeling into." The swaying of tall pines in the wind, the graceful motion of a white sailboat, the sleek running of a hound, the rhythmical walking of a handsome woman—such things have a compelling effect on our empathic nature. We enter into them. We feel their movement. Perceptibly, to those who watch our outward bodies, we may not sway, or glide, or walk, but we do have a tingling of the senses, a little tightening of our muscles. What these stirrings lack in breadth they make up for in intensity. So we do in truth experience in ourselves the motion we contemplate.

The kind of participation described is clearly evident in the world of the theatre. Joseph Brown, one of our graduate assistants of some years ago, used to eat his meals at the University Restaurant. From watching closely the postures and facial expressions of the boys coming in to supper after an afternoon at a motion picture, he could tell the type of film they had seen—gangster, romantic, comic. Professor Lee Mitchell describes a moment in his production of *OEdipus* at Northwestern University, when the messenger came onto the stage to report the horrible death of Jocasta. When she lifted her hands to her face to shut out the image of what she had seen, many in the audience lifted their hands also. Fred Howard who danced the part of the Indian medicine man, Uppowoc, in *The Lost Colony* tells about a studio recital during which one series of dance movements made him breathe heavily. He discovered that one of the spectators was breathing quite audibly in time with him.

The spectator comes to the playhouse with a desire for action. As he waits expectantly for the curtain to rise, he has his whole person set for an active response. Then, when the moving bodies on the stage are revealed ,the spectator's sensory-motor organism, already attuned, begins to stir. He responds dynamically with every part of himself. His whole being "moves" with the moving stimuli. He walks with the players, sits and rises with them, enters into every slightest motion of their hands and faces. Also, he speaks with them; and as the muscles of his throat search out the tonal changes of their voices, he achieves an emotional understanding of the characters they portray which he could never have if he listened objectively to words alone.

To repeat, the spectator may—and often does—respond with movements and sounds large enough to be noticed by other persons. More often, however, his empathic action remains in a "feeling" condition only. His senses are stirred. His muscles tense a little. He has the sensation of movement—without showing it outwardly.

Though the spectator *tends* to feel out a player's actions, he does not *always* feel them. If he finds that the movements of an actor do not please him, that they irritate him with their awkwardness or bore him with their monotony, he will cease to respond to them. He may even turn away from them. The actor then has failed as a stimulator and guide.

To be dramatically effective the actions must be well related to the spectator's out-of-theatre life. Suppose the spectator sees on the stage a woman who, grievously annoyed by a man (he has spread scandal and has alienated from her all her dearest friends), finally, in a moment of anger after months of anguish, taps her tormentor lightly on the cheek. At that moment her action recalls in the spectator's body no recollection of any similar experience of movement in anger. The character suddenly becomes foreign to him, and he ceases to play her.

The fulfillment of the purpose of dramatic movement is clearly impossible if the means are haphazard. Stage action must be planned, carefully and specifically, as a whole and in all of its parts.

The Actor must be a skilled performer.

The Actor as an Artist

Thousands of years ago, in primitive times, each man probably did his own acting. Seated in a circle around the communal fire, the skin-clad hunters would try to tell in the few words at their command something about their adventures in stalking animals in the forest. When words failed, the story-teller would use grunts and gestures; and when these were not enough, he would rise to his feet, step out in front of the others and demonstrate. Perhaps he hid behind a tree, crept on his stomach carefully through the grass, climbed a rock and then, at just the right moment, leapt upon his prey and, with mighty strokes from his trusty stone hatchet, beat the animal's brains out. If the story was good, the hunter's companions would probably insist on his repeating his demonstration on other evenings. His imagination would doubtless enlarge the action, until finally it came to be a favorite scene, to be called for again and again.

In trying to recreate a more complicated adventure, involving perhaps a battle with a group of rival tribesmen, several men would enact the story, talking back and forth to each other, hitting each other and waving sticks. Thus a little play would be formed. In time, the most vivid parts of this kind of action—or that part which most strongly affected the thought of the community—tok n a religious coloring and were made into a ceremonial dance and chant. Long after the original hunters or warriors were dead, the scene would be reenacted, again and again, by men, and also women, especially selected and trained for the ritual.

Just as soon as the actor was recognized as a picked man, set apart from the spectators, he began to be an artist. He had to study body and

voice techniques, learn to dance and sing. And above all things he had to perfect himself in the difficult art of impersonation—creating on the stage the living presences of heroes, villains, young and old men, soldiers, sailors, merchants and statesmen, all having personalities different from his own. He had to learn to visualize, interpret, materialize, and then project his product to spectators seated fifty or a hundred feet from him. And he had to do all this clearly, yet without any obvious strain. The actor became a skilled craftsman.

The Actor's Means of Communication

The actor's instrument of art is himself. The tools of his trade are the members of his own body: his hands and his arms, his walk and his gesture, the glance of his eye and the tones of his voice. What he wants to affect is the imagination of the spectator. This he cannot do if he simply repeats parrot-like the words set down in the script and if he executes mechanically the "entrances," "exits," and "crosses" indicated there. He must do all this in a *certain way.*

The measure of his talent lies in the kind of feeling with which he surrounds the playwright's words, a feeling which he makes audible through a music of his voice, and visible through a senuous dance of his body.

There is a game played by children in which letters of the alphabet take the place of words. Employing these letter sounds with the aid of tonal action supported by appropriate gestures, they are able to carry on a fairly effective dramatic dialogue quite understandable to each other. The conversation in a typically playful mood will run somewhat like this:

A B C D?
(The thought conveyed: *Do you love me?*)
PLO—O—O!
(*Yes, with all my heart!*)
Q X R Z—M Y
(*In that case, kindly step over here and let me present you you with a flower.*)
O F—J K S—M—N!
(*Thank you. You are kind, sir. This is a most fragrant blossom!*)
H—G E V T W,
(*You are welcome. Now let us run down to the lower end of the garden to see what the others are doing.*)
I
(*All right.*)
U!
(*Come!*)

Printed starkly on a page, or uttered aloud in a flat, neutral voice, these letter symbols are, of course, absolutely without meaning. Yet, when they are touched by tone, they immediately assume a marvelously expressive power.

Tone is the melodic color of speech. It is inflection, and quality, and volume, and rhythm. Words without tone are barren of expression. Let anyone who questions this take the one word "No," and ask himself what, in plain terms, it suggests. Then let one intone the word. Affected by changes in quality and inflection, it may mean several quite different things. It may signify simple negation, or indicate a doubt. It may ask a question, or express irritation. Or it may speak a joyous hopefulness. There is a mischievous *No*, an inviting *No*, a *No* which implies a command, a *No* (frequently!) which means *Yes*.

In his book, *On Acting*, Brander Matthews tells a story about the famous actress, Madame Mojeska. At a reception in New York she was asked to recite something in her native language, Polish.

> For a while she demurred, but at last she yielded to the urging of her friends. Standing at one end of the room, she began to repeat a strangely rhythmic composition, unintelligible of course to her hearers, although they could catch the occurrence of the same sound at intervals. At first it seemed simple enough, apparently with some give and take of question and answer; and then it became pathetic, and as she spoke the saddening words the voice of the accomplished actress broke. There was almost a sob in her tones, and there were tears ready to fall from her eyes. But her husband, Count Bozenta, the one person in the company who understood Polish, had to leave the room to restrain his laughter, because what she was delivering thus emotionally was only the multiplication-table!

No one acquainted with such an experience could suggest for a minute that words are fundamentally unimportant in the theatre. An audience cannot follow the progress of the stage story unless it has a certain knowledge of how the principal characters are verbalizing themselves, each other, and their surroundings. At the same time, such experiences as those mentioned suggest powerfully that the magic of speech consists of something more than just the vowel-and-consonant symbols lifted from the dictionary. It transcends these.

The tonal design of dramatic speech is founded solidly on a concept of action. If one utters the word-symbol "woman," or "house," and then examines the effect of it, one notes some interesting facts. Devoid of tone, the word has a certain intellectual meaning. The meaning is carefully defined in the dictionary: a woman is "an adult female person," a house is "a structure for human habitation." However, the real significance of "woman" or "house" does not begin to emerge until the utterance gives some intimation of the speaker's personal feeling regarding that particular object, his inclination *to do something about it*—to approach or to avoid it, to extend its activity or to destroy it, to sense it more fully or to cast it forth from the realm of his experience. The kind of movement implicit in the speaker's mind at the moment of utterance is reflected in a vocal coloring which affects the sound of the word. Therefore we say, in

general, that human voice-tones are connected with the sense of muscular tensions. They are *kinesthetic.*

An example may serve to illustrate. Robert Browning's miniature story in verse, *Meeting at Night,* is a recounting of a human experience.

> The gray sea and the long black land;
> And the yellow half-moon large and low;
> And the startled little waves that leap
> In fiery ringlets from their sleep,
> As I gain the cove with pushing prow,
> And quench its speed i' the slushy sand.
>
> Then a mile of warm sea-scented beach;
> Three fields to cross till a farm appears;
> A tap at the pane, the quick sharp scratch
> And blue spurt of a lighted match,
> And a voice less loud through its joys and fears,
> Than the two hearts beating each to each.

One can imagine the poet speaking these lines in our hearing—forgetting for a moment the lilt of his verse and simply telling the adventure as he remembers it. To us as listeners, the "gray sea" sounds, as he speaks, wide but colorless; the "land" long-extended but "black." The dark aspect stretches our sense of touch, perhaps, but closes in our sense of sight because in the murkiness we can see no details. Feeling the speaker's tones as he describes the moon, however, we become aware of its vibrant brightness, its bigness and its low-hanging position in the sky. The "startled little waves" move quickly and nervously, but the prow of the boat is slower and steadier. The sand brings all motion to a momentary stop. All this we see and touch because the speaker, reliving past experience, enters actively once more into a sensuous feeling-out of the several objects and motions; and this dynamic condition is reflected in his tone. That in turn affects us.

But the occupant of the boat in the story does not remain in his seat. Now he is striding down the mile of warm sea-scented beach, and the kinesthetic tone of the speaker travels with him. It helps him to cross the three wide fields—freshly plowed, perhaps, or grown over with tall grass which impedes the impatient walker's progress—to find at last the dark form of the farm house. The tone holds its breath for the tap on the pane, and the quick scratch and spurt of the match. Then finally, in a joyous release, it embraces the fond object of the speaker's journey.

The active quality of kinesthetic tone may spring from a present participation in real action, or from the memory or the anticipation of it. Or it may grow out of something less substantial. When Swinburne wrote *A Song in Time of Order,* he was only imagining.

> Push hard across the sand
> For the salt wind gathers breath;
> Shoulder and wrist and hand,
> Push hard as the push of death. . . .

Nevertheless, a speaking of these lines could imply as much of movement as if they were based on an actual experience. In effect, the speaker does have an experience as he talks; he senses physically the action created by his imagination, and the dynamic tone of his voice communicates this feeling to the listener.

All active values, like these illustrated, are to some extent natural in everyday speech; but they are especially cultivated for the dramatic language of the theatre. The values are selected, intensified, and pointed up in order to produce the greatest possible motivity.

There are four fundamental tonal movements in speech, corresponding to four similar movements in pantomime:

Sensation	
Opening out the senses to the presence of the stimulating object	Closing in
Preparation	
Rising	Sinking
Approaching	Withdrawing
Attack	
Building up the force of the stimulating object	Destroying it

When the responsive individual sees vividly (actually, or in imagination) some object like a star "high, high beyond the clouds," he is apt to feel himself reaching upward toward it. Consequently, the tones with which he describes his sense of it tend to rise with the implicit reach. When he speaks of digging for gems or precious minerals, "deep, deep within the earth," he feels his hands toiling down there, and the pitch of his voice goes down with them. Things sensed by the speaker as near and far, "here," "there," and "yonder," likewise reveal their positions by the tones of his voice. Those tones, like movements, suggest the place of attention.

Affected by sensation, tonal design suggests the speaker's impulse to turn in on himself or to turn out to another object. When a man's thoughts in revery are turned upon him, the voice tends to grow quieter and to slip back a little in his mouth. It "retires." When the man's attention reaches away from himself, his voice tends to reach also. It strengthens in force and pushes out at the front edge of his mouth; it "goes forth" to make contact with the other body.

Tone movement drops wearily, dejectedly, when the body feels like sinking; and it lifts, gathers speed, and dances brightly when the body feels an upward surge of life. It goes forward aggressively like the body to meet the objects of desire. It retreats in fear, or shame, or grief when the push of the opposing influence is too great to be withstood. In this way the voice can show as clearly as physical action all the shades of feeling connected with the fundamental step of Preparation.

The kinesthetic tonal changes often show most strongly when they spring from impulses to build up or destroy the activity of another body. They sound like striking fists, or soothing hands, or stamping feet even in the absence of visible action, if the physical-emotive impulse is there.

"I shall shut your lying mouth!" may well sound in its savageness like a real strangling, while the lingering utterance of "darling!" may suggest most vividly a loving caress. Expressions of "lifting," "patting," "fondling," "hugging," or of "biting," "tearing," "whipping," and "breaking into pieces" can be very eloquent in their suggestiveness.

How several of the fundamental tonal actions here described may work together in a single brief passage of speech may be illustrated in a little verse picture by Paul Eldridge. Here is the poem:

Night—
An old woman sitting at the window—
Dreaming. . .
Suddenly,
Softly,
Her name is called—
"Florence—Florence—Florence!"
She shivers—
Rises—
Bends out——
A neighbor's window opens,
A gentle voice whispers—
"All right, dearest—come up—I am alone" . . .
An old woman standing at the window,
Dreaming. . .

And here is the kind of mental diagram the speaker might work out for his vocal interpretation of that poem:

Night—

(A time of stillness, a period when human contacts draw away from distant horizons and become centered on small, close circles of activity. Therefore, a kinesthetic sense of closing in.)

An old woman sitting at the window—

(She is frail and tired, and she is seated. Closing in and sinking.)

Dreaming. . .

(Quiet, detached, unhurried. Showing vague form and mild force in stimulation in a person turned-in on herself.)

Suddenly,

(Now a change. The body of the old woman —and therefore the voice of the speaker— becomes tense, alert; and it turns out expectantly.)

Softly,
Her name is called—
"Florence—Florence—Florence!"

(The sound which now strikes the ear of of the figure by the window comes "softly." It is almost a whisper. The speaker's voice which describes it should be low and intense.)

She shivers—
Rises—
Bends out—

(The sound of the word "shivering" is guided by a bodily sensation. Then "rising" and "bending out.")

A neighbor's window opens,
A gentle voice whispers—

(The old woman is still leaning out, listening intently. Tonal action: Sensation.)

"All right, dearest—come up—I am alone." . . .

(What she hears touches an inner chord of youth in her. For a moment she feels exhilarated—lifted. A slight pause. Then—)

An old woman standing at the window,

(She retires into herself once more—a little less lifted. Tonal actions: Closing in, sinking.)

Dreaming. . .

(A misty sensorial quietness.)

This is, of course, just a very rough drawing of what might pass through the mind of the speaker. As he tries to put the little word portrait into sound, he could never allow himself to think thoughts actually as laborious as those diagrammed. To do that would be to make the whole inner experience which he aims to create, intellectually static rather than dynamic. However, the notes suggest the kinesthetic drift of his thinking.

Being "Lifelike"

In the early periods when theatre was conceived as religious ceremony, and in following periods when, though free from the church, it was dedicated to poetic expression, acting was highly mannered. The players who performed *Agamemnon, Hamlet, The Imaginary Invalid,* and *Faust* moved about the stage with studied gestures. They made their entrances and exits in a certain way; they sat, rose, advanced, retired, bowed, embraced each other, fought duels, and passed messages back and forth in accordance with certain principles of dramatic practice. The actors were frankly theatrical. They were proud of their skills, and made no effort whatsoever to conceal their art.

With the development of prose dialogue, however, the modes of acting changed. All through the nineteenth century, the trend was in the direction of a more realistic form of presentation. Players ceased to be interested in the grand manner and tried to be "lifelike." The Duke of Saxe-

Meiningen's troup, André Antoine's Théâtre-Libre in Paris, and Otto Brahm's freie Bühne in Berlin experimented with naturalistic approaches. A few years later, other organizations, like the Abbey Players of Dublin, and the Washington Square Players and the Provincetown Players of New York were making acting even more lifelike.

One of the leading apostles of lifelike acting—and perhaps the greatest single influence on modern playing in the United States—was the Russian actor and director, Constantin Stanislavsky. He founded the famous Moscow Art Theatre. Striving to reform the artificial style of playing in vogue in Moscow at the end of the nineteenth century, he taught his players to observe carefully the behavior of people off the stage, in everyday walks of life, and to think deeply before moving and speaking. He laid great emphasis on the inner intuition which he felt is the spring of creation. He strove to unite intellectually, emotionally the mind of the performer with the mind of the character he sought to portray. A record of Stanislavsky's experiments and statements of his theory are contained in his two excellent books: *My Life in Art*, and *An Actor Prepares*.

I have seen productions of plays made by the Moscow Art Theatre under the direction of the Stanislavsky method: Ghorky's *The Lower Depths*, and Tolstoy's *Anna Karenina*. Both were stirring pieces. The actors who performed the several characters played with such quiet ease, such sincerity of feeling, and such natural effect in every detail of voice and movement that the spectators soon forgot they were observing a stage performance and were swept into a sense of complete reality. The methods Stanislavsky devised worked—at least for his own actors.

He planned his method for Russians. Russians are by temperament exuberant. Their traditions in art—especially in the theatre—are large, free and affected at every turn by passionate extravagances. Stanislavsky's teaching served his fellow artists as salutory checks. It kept the Russian actors from indulging in theatrical exhibitionism and made them thoughtful. I am convinced that the theories of the great director accomplished a fine thing on the stage of his own country. In other countries, however, notably the United States, his influence has been mixed. It has helped to take histrionics out of the theatre. It has helped to make actors look beneath the skin of their roles. At the same time, it has tended to kill theatric effect. Too much reading of Stanislavsky's books has led immature actors into habits of thinking that have inhibited rather than helped them. Anglo-Saxons are by nature reticent. On the slightest provocation they become introspective. Many young players studying Stanislavsky without the benefit of a live contact with the author's dynamic personality have lost themselves. They have become too preoccupied with inwardness. They have concentrated, and then concentrated some more, boring so deeply into their own inner hypnotic thoughts that they have finally arrived at a condition in which they could not act at all.

How disastrous may be the results of an over-earnest effort at being "lifelike" was clearly demonstrated to me early in my dramatic career. I once worked in several of the early Eugene O'Neill productions, one of which was the Eastern Road Company of *Desire Under the Elms*. I was

associated with it as stage manager. Most of the actors in the troupe were veterans of long experience and very fine players. In all the cities we visited on our tour, the response was enthusiastic; and the audience enjoyed the play; and they liked the performance of every member of the company—every member, that is, except one. That unfortunate individual was the young man who played the role of Ephraim Cabot's son, Eben. He was by nature a very fine person, intelligent, sensitive, modest, and friendly; and both visually and aurally he fitted the part of the youthful farmer for which he was cast. He was handsome, vigorous, and thoroughly masculine; his back and shoulders looked as if he could wrestle with an ox, and yet he moved about the stage with a remarkably easy grace. The morning he came from the casting agency to read the part of Eben, the director thought he had made a find.

Audiences, however, had no liking for him. Filled with curosity, I tried to analyze the failure. The portrayer of young Eben, I found, had become indoctrinated with the notion that an actor must identify himself with the part he plays. He had done this so long, in spite of some considerable rough and tumble experience in stock companies, that the idea had become an obsession with him. Early every morning of the four long months we were "on the road," alone in his hotel room or in a far corner of a Pullman car, he would pour over his part, studying it anew, trying to wrest from the author's lines some bits of fresh meaning for that evening's performance. And yet, somehow, the portrayal missed. The interpretation was not accepted. The characterization was said to be "aloof," "cold."

There was very little criticism of the role in the first two acts. The actor managed the difficult passages which show the enmity of Eben toward his father and his growing love for the woman, Abie, really quite well. The role went to pieces in the tragic crisis near the end of the play. In that short scene, Eben, learning from the lips of Abie that she has killed the child who, she believed, stood between them, gives vent to his horror.

Quite ironically, this was the spot on the preparation of which the actor daily expended his greatest effort. Every time the moment of terrible realization arrived in the performance, the actor woud gather together and throw into the response every ounce of feeling he had concentrated on it. He would contract his hands, twist the muscles of his face and shoulders, make a gasping cry, and fall shuddering to the floor. The following speeches with Abie were almost unintelligible, because the words which Eben uttered broke from his throat like guttural sobs. There he remained in a tortured knot, shivering, with the blood almost bursting from the veins of his neck, until the curtain fell.

This was an example of living one's part if there ever was one! The actor, although endowed by nature with a powerful physique, was nightly so exhausted by his exertions that he was forced to sprawl on the stage floor. Because he was too heavy to move, and because he was unable to crawl under his own strength into the wings, we were forced to delay for several minutes the curtain for the following scene. After these many years I can still recall vividly the figure of my friend the player lying prostrate in the middle of the Cabot kitchen fighting to regain his breath,

while property men, electricians, and other actors waited in a patient, sympathetic circle around him.

The complete inability of all this very genuine pain to affect the audience at all made a deep impression on me. I kept asking myself where the fault lay. Certainly not in a lack of sensitivity! Positively not in a want of sincerity! The actor I was observing had these in abundance—a considerably greater amount of both, as a matter of fact, than any of his more successful colleagues. Finally, I arrived at the answer: the actor had the feelings for the part, but he did not project them; they remained in a little self-contained bundle in the middle of the stage, separated from the spectators by the footlights and the orchestra pit. That was why the actor in his most emotional scene was judged to be aloof, apart from his audience. And the reason there was no projection was that the actor's premise was wrong. He assumed that concentration on his part, living it with all his might and main, would automatically make a living performance. Precisely here, of course, lay his error. Living is the *source* of acting; but living itself is *not acting*.

In a stage presentation of a child, the two ends of behavior may be very close, for a child's thoughts and feelings are manifested openly for all to see; but in the grown individual, the most powerful elements of a man's experience, the part which perhaps wracks him from his head to his feet, tends to be inward, and therefore hidden. The portrayer of Eben in *Desire Under the Elms* was behaving indeed as his prototype in an everyday world would behave; in this he had succeeded beyond any shadow of doubt. But he had not yet begun to *act*. His suffering was visible to one or two companions on the stage, but that was all; the audience was left out of it. That is why the audience felt that the actor was negative, "cold."

In the many years I have spent since then teaching young actors, I have thought often of that role of Eben. The longer I work, the more I am convinced that the first problem of the player is not psychological characterization, but dramatic projection. Characterization comes later—and when it does come, it will occupy most of the player's thoughts. However, at the beginning, he must devote himself to the recognition of his medium. He must sense the forces which operate in a world of natural living, and then feel how these forces are opened out, enlarged, and strengthened, selected and ordered for a theatric presentation. He must be affected by space and distance; he must sense the pull and push, the lift and depression of the human presences around him, and then be able to respond to them, not in little flickers of movement, but in clean sweeps of action easily recognizable many feet away. And he must use words which are more than intellectual murmurs drawn out of a dictionary; rather, words which, like the pantomime, possess the magic of motion expanded, made understandable, made compelling.

Conclusion

In my lecture this evening I have described a few of the primary factors in the technique of acting. I have indicated that the art of the stage springs from the desire for make-believe common to all of us. I have

suggested that while this desire finds a direct expression in the child, it gets a more devious expression in the adult. Because of his acquired reticence among his fellows, he is ashamed to play openly himself and therefore hires professional substitutes to play for him—men and women who have been trained to do the things he would like to do better than he could do them himself. I have shown how these people, whom we call "actors," induce in the spectator a sense of action by means of a special language composed of pantomime and speech, and that this is no haphazard language but a carefully designed one. I have tried to make clear that modern acting, while it aims at a lifelike effect, is in fact not really lifelike. A straight representation on the stage of natural behavior from the world outside the theatre would be not only uninteresting but incomprehensible.

In all of this talk I have said nothing about the relation of the actor to the playwright. I have not avoided discussing this because I regard the playscript as second in importance to the actor's personal technique. The play comes first. Without a good script to work from the actor is powerless. The great final test of his art lies in interpretation. I have not said anything about this problem only because it is so vast. In an hour's time we could not even scratch the surface of it.

In his book, *On Actors and the Art of Acting*, George Henry Lewes tells the story of someone who, on being asked if he could play the violin, replied, "I don't know, I never tried." Much is commonly said about natural born actors. Actors, as artists, are no more natural born than musicians, or pictorial draftsmen. It is true that one often finds a young person with a good ear and an easy sense of rhythm who with little or no training is able to sit down at the piano and drum out a tune. Occasionally there is a boy or girl who, without ever having had a lesson, can put a pencil on paper and sketch a fairly good likeness of a friend. But these are not artists. Not infrequently a bright personality who is wholly an amateur appears on the stage and makes quite a splash. Sometimes that person will even get to Broadway or into the films. But very, very seldom does he stay there long. As soon as the audiences have exhausted their temporary interest in his new presence—viewed simply as presence—the untrained actor is finished. He has no reserve out of which to create fresh personalities. He has spent the little thing which was himself and is now bankrupt. The real actor is never finished. He grows in stature from season to season. Frequently he reaches the pinnacle of his popularity at the very end of a long career.

Acting is an art. It is not easy.

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Richard Jente is head of the Department of Germanic Languages and Literatures at the University of North Carolina, a position he has held since 1937. He received his A.B. and M.A. degrees at Yale University, studied at the University of Jena in Germany, and received the Ph.D. degree at the University of Heidelberg. Before coming to Chapel Hill he had taught at the University of Minnesota and at Washington University in St. Louis. Professor Jente is the author of *Die Mythologischen Ausdrücke im Altenglischen Wortschatz*, of textbooks of German for colleges, and of *Proverbia Communia, A Fifteenth Century Collection of Dutch Proverbs.* He is a member of of the Modern Language Association, the Linguistic Society of America, the American Folklore Society, and other scholarly societies. His collection of proverb books is internationally famous. At the university he is a member of the editorial board of *Studies in Philology.* The lecture printed here was delivered April 29, 1947, in Gerrard Hall.

THE MEANING OF GOETHE'S FAUST

By Richard Jente

On August 28, 1949, the world of culture will celebrate the bicentennial of the birth of Johann Wolfgang Goethe, the leading poet and literary man of Germany. In anticipation of this anniversary, it has been thought both proper and worth-while to present within the limitations of one lecture the salient features and interpretation of his greatest work, *Faust.* Does it still have a meaning and message for us today, and, if so, what is its import?

The problems confronting us in an interpretation of *Faust* are numerous and, without an understanding of some of them, it is difficult to appreciate the form and content of the work. Here we can touch briefly only two of the most important of these problems: first, the development of the Faust legend up to the point of Goethe's first occupation with it. Here our problem is: What did Goethe take from the tradition as a basis for his work; what did he use and what new elements did he add? Secondly, it is quite necessary to review the development of the work in Goethe's hands sporadically throughout a period of sixty years, in other words: how did this long occupation with the subject effect the content, form and philosophy of the work as a whole?

The Faust legend developed during the Sixteenth Century. There are many specific references to a magician and montebank who lived from about 1480 to 1540, and went hither and thither in Germany boastfully pretending that he could conjure up famous people of the past, and, otherwise through his skill, produce many sorts of magic and mystification. The Sixteenth Century was a period in which magic and superstition had free play, and soon there became attached to this person, at first called Georg Faustus, and later Johann Faust, many of the so-called magic acts attributed to other men of this and earlier ages. According to tradition Johann Faust had derived his powers by selling his soul to the devil, who at the end of the period of twenty-four years redeemed the pledge. The date of this event is given in one tradition as the 24th of October, 1538. These superstitions with regard to Faust accumulated until they were finally gathered together by an unknown Protestant pastor in Speyer and published at Frankfurt in 1587 by Johann Spiess. The detailed title of this small book reads in translation: "The history of Dr. Johann Faust, the notorious magician and necromancer, how he signed himself away to the devil for a specified period, what strange adventures he meanwhile saw, practiced and instigated until he finally received his well-deserved reward; collected for the most part from his own posthumous writings; as a horrible example and faithful warning to inquisitive and godless people," etc. At once this book became the most popular one of the age. It was frequently reprinted and, less than two years after its first appearance at Frankfurt, an English translation appeared in London based upon the second German edition, but in somewhat abbreviated form. All copies of this first English translation have disappeared, but the second edition of 1592 has survived and bears the title: "The History of the Damnable Life and Deserved

Death of Dr. John Faustus. Newly printed, and in convenient places impertinent matter amended, according to the true copy printed at Frankfurt, and translated into English by P. R. Gent." During the 17th and early 18th Centuries there appeared in Germany both enlargements and contractions of the German Faust book of Spiess, and, at the time of Goethe's youth, there were available at the Frankfurt book-fairs simple story-books dealing with Dr. Faust and his magical adventures, and Goethe surely saw these.

The English translation of the Faust book fell into the hands of Christopher Marlowe immediately after its appearance, and, on the basis of it, he constructed, presumably before 1590, his play, "The Tragical History of the Life and Death of Doctor Faustus." Marlowe's play has an interesting history. Presumably before it was first published in England in 1604, with additions that were not Marlowe's work, it had been taken to the continent and used in Germany by travelling English actors as the basis of a Faust play. We have records of the performance of such a play in Germany as early as 1608. This popular stage play lived on in Germany throughout the 17th Century and gradually was reduced to a puppet play, and one of Goethe's early youthful impressions of the drama was the performance of such a puppet play of Faust. It is necessary to note that Goethe never saw a copy of the *Faustus* of Marlowe until a German translation of it came into his hands in 1818, ten years after he had completed and published the first part of the tragedy.

We have Goethe's own words for the fact that he was already interested in the Faust story as early as 1770 when he was a student of twenty-one at the University of Strassburg. However, nothing was written down during this period. Then in 1773 and 1774 we have references in the writings of his friends that he had read to them parts of the *Faust*. In the year 1775, throughout the spring and summer, he occupied himself extensively with the subject, and, when he settled in Weimar in November, 1775, he had with him a partially completed manuscript. What the form of this manuscript was, we can only guess, but a fortunate chance has preserved for us what seems to be a copy very close to it. This form of the *Faust*, called the *Urfaust* or the "Original Faust," was found in 1887 at Dresden among the posthumous papers of one of the court ladies of Weimar, Fräulein Luise von Göchhausen. It represents a clean copy made by this lady from one that was circulated at the court among Goethe's friends and publicly read there on occasions. We know that Goethe did not add much to the writing of *Faust* during the first ten years at the Court of Weimar. When Goethe started for Italy in October, 1786, he took the original *Faust* manuscript with him, which he said was in a dilapidated condition, showing that he had nevertheless frequently occupied himself with it. Since at that time he was preparing to publish an edition of his works, he also planned to include the *Faust*. Yet, in spite of improvements, he was not able to complete it, and in 1790 the first part was published with his other works as "A Fragment." This form of the first part differs little from the *Urfaust* except that it contains less prose parts, a few additional and expanded scenes, and is written here and there in a higher tone. It was,

however, far from being a finished product. Seven years later, in 1797, when he had become closely associated with Schiller, the latter urged him to complete the work, and Goethe started in earnest to do so. However, in spite of all his efforts, it was not until 1808 that the first part appeared in the final form that we now have. The fact that it was called "the first part of the tragedy" is evidence that a second part was planned. It is certain that when Goethe began to write his *Faust* in the early 70's, he did not plan a second part. The earliest evidence we have of such a second part is from his own statement in the year 1800, since he had already meanwhile developed materials which could not well be placed in the first part. In 1816 he sketched the plot of the second part, but then set it aside for other things. A new and final edition of his works planned in the summer of 1824 brought up the question of the second part of *Faust*, for, in the meantime, some of the scenes had been more or less completed. The next year Goethe devoted himself to the subject and apparently completed the third act of the second part. Since he perhaps despaired of ever completing the entire work, he published this third act in 1827 as "an Interlude to *Faust*." The following year he began to stick to what he called "the main business" and kept quite close to it until it was finished in the summer of 1831. On the 22nd of July, at the age of 82, he tied up the manuscript with instructions that it be printed after his death. Eight months later, to the day, in March, 1832, he passed away.

Above we touched upon the Faust tradition. We ask: what did Goethe take over? How did he use or alter it, and what aspects did he reject or omit entirely? The Faust of the past had sold himself to the devil in his quest for pleasure and power, had fallen into a life of luxury and magic hocus-pocus, and when the alloted time had elapsed the devil came and took his soul. For evil ways and his association with the forces of evil he suffered his deserved reward. His evil life and death were set up as examples of what results from such action and as a deterrent for all believers.

Goethe, as a zealous "Storm and Stress" writer could not conceive of Faust as a fundamentally evil man. The quest for knowledge and an understanding of the world as Goethe, the rationalist, conceived Faust, was not an act of evil in itself. The use of all means to come to such an understanding was not fundamentally blameworthy. According to Goethe the striving man, if initially good, was not bound to perdition but could eventually be saved. This idea is a basic departure from the original legend and tradition and forms the foundation of Goethe's great work. We shall return to it in our later discussions. In the original Faust tradition Mephistophiles conjures up Helen of Troy, the paragon of feminine attraction. Faust lives with her and has an offspring who has magic powers, but she eventually evaporates as a vision and her son dies. In Goethe's *Faust, Part II*, Helen appears, but in quite a different aspect and with other purpose. The important innovation introduced into *Faust, Part I*, is the figure and fate of Margarete. Another great departure from the original legend is that Goethe makes his *Faust* the vehicle of a philosophy of life. The Faust of the Spiess book, of Marlowe, and the Faust plays and chap-

books deserves perdition; Goethe's Faust makes worldy evil the counterpart of good and gives it a necessary place in the development of man. Eighteenth Century teleology concerned itself also with the place and purpose of evil in this world. If all things are a divine creation, so evil too must be a part of creation. In his *Faust* Goethe attempts to give an answer to this question, not from a theological point of view but from the viewpoint of the philosophical, literary artist.

In the early seventies, when Goethe first began to write down the Faust drama that had long buzzed in his brain, he had no thought of producing a stage play which would be adapted to acting. Like his *Götz von Berlichingen*, upon which he was also working during this period, it was to be but a series of scenes and episodes in dramatic form. Therefore, the completed First Part, with its twenty-five scenes and 4600 lines, as well as the Second Part with 7500 lines, defy proper presentation on the stage. Nevertheless, through cuts and the bridging of gaps thus developed, and by breaking up the drama into sections of from two to four performances and making use of all recent mechanical stage devices, fairly successful productions have been staged. Yet most Germans will prefer to regard their *Faust* as a dramatic poem to be read and re-read. As a philosophical and poetic drama it is not easy to understand upon first reading, and without some help in the way of notes, introduction, etc., much of it, especially Part Two, is quite unintelligible to the average reader.

Many people have made their first acquaintance with the theme through the Faust opera of Gounod, based on the libretto by Barbier and Carré. In fact, this was the case of the speaker, whose father introduced him as a boy to opera by this performance. Another performance of Part One attended by the speaker at the National Theatre in Mannhein, performed by one of the best modern companies, was perhaps as nearly successful as could be expected. The short *Urfaust* supplemented by additions from Part One is, however, a very impressive form of dramatic presentation.

Let us now proceed to a running analysis and interpretation of the action of Goethe's drama as a whole. The introductory poem "Dedication," written in 1797, twenty-five years after Goethe's first draft, and when he finally decided to finish it, recalls the dim characters of the play and the understanding circles of friends to which he had once read his production in its earliest form. It, like the "Prelude on the Stage," has nothing to do with the action of the drama. Here the stage director urges the stage poet to concoct a play, something that will appeal to the people and especially bring in money. However, the poet would rather produce a really great drama regardless of popular taste. The clown, the director's mainstay, intersperses satirical remarks. The impatient director finally urges on the poet at least to compose something and, if necessary, make utmost use of all possible stage effects, even to the point of passing "from heaven through the world to hell." This prelude is perhaps intended as an apology for the still fragmentary non-drama-like aspect of the *Faust*, presenting it thus as a sort of impromptu concoction. It was suggested by a somewhat similar one in the ancient drama *Sakuntala* of *Kalidasa*.

The "Prologue in Heaven," also an after-thought, was obviously inspired

by the first chapter of the Book of Job, where God gives Satan power to afflict Job and break his faith and spirit if he can. As Satan is not eventually successful here, so we feel that Mephistophiles will also not be able to reduce Faust. Mephistophiles complains to God that men, even with their reason, are no better animals than they ever were. God mentions Faust. Mephistophiles knows him as one who in his quest for knowledge serves God in strange ways. However, God has faith that he can be led to clarity. Mephistophiles bets he can lead him from the path of righteousness, and God gives him permission to make the attempt, knowing Faust's faults, but also his virtues as one striving to do what his better nature wills, saying: "He who strives will always fall into error" (Es irrt der Mensch so lang er strebt), adding the oft-quoted words: "A good man in his obscure and unclear urgings is still conscious of going in the right direction."

Ein guter Mensch in seinem dunklen Drange, (328-29)
Ist sich des rechten Weges wohl bewusst.

We are startled to think that God will have anything to do with the devil, but the former says: "Of all the spirits of negation, that rascal is the least burdensome to me; human beings relax too often in their activities; therefore I have sent them this fellow to stimulate them and as devil to act as a creating force."

Von allen Geistern, die verneinen, (338-343)
Ist mir der Schalk am wenigsten zur Last.
Des Menschen Tätigkeit kann allzuleicht erschlaffen,
Er liebt sich bald die unbedingte Ruh;
Drum geb' ich gern ihm den Gesellen zu,
Der reizt und wirkt und muss als Teufel schaffen.

This, therefore, is the theme: Through the bad, too, man is stimulated to become a fighter for the good.

The *Faust* play, in its final as in its earliest form, opens with Faust, the Sixteenth Century professor, in his vaulted Gothic chamber. It is night. In a long monologue he recites the futility of all book learning. He has studied in all the faculties, has acquired all degrees, has taught for ten years, and still his thirst for real understanding is not quenched. Therefore, he has turned to magic, to open the door to the mysteries of the world and find out, if possible, the fundamentals of all things.

Habe nun, ach! Philosophie, (354-385)
Juristerei und Medizin,
Und leider auch Theologie
Durchaus studiert, mit heissem Bemühn.
Da steh' ich nun, ich armer Tor!
Und bin so klug als wie zuvor;
Heisse Magister, heisse Doktor gar,
Und ziehe schon an die zehen Jahr
Herauf, herab und quer und krumm
Meine Schüler an der Nase herum—

Und sehe, dass wir nichts wissen können!
Das will mir schier das Herz verbrennen.
Zwar bin ich gescheiter als alle die Laffen,
Doktoren, Magister, Schreiber und Pfaffen;
Mich plagen keine Skrupel noch Zweifel,
Fürchte mich weder vor Hölle noch Teufel—
Dafür ist mir auch alle Freud' entrissen,
Bilde mir nicht ein, was Rechts zu wissen,
Bilde mir nicht ein, ich könnte was lehren,
Die Menschen zu bessern und zu bekehren.
Auch hab' ich weder Gut noch Geld,
Noch Ehr' und Herrlichkeit der Welt;
Es möchte kein Hund so länger leben!
Drum hab' ich mich der Magie ergeben,
Ob mir durch Geistes Kraft und Mund
Nicht manch Geheimnis würde kund;
Dass ich nicht mehr mit saurem Schweiss
Zu sagen brauche, was ich nicht weiss;
Dass ich erkenne, was die Welt
Im Innersten zusammenhält,
Schau' alle Wirkenskraft und Samen,
Und tu nicht mehr in Worten kramen.

The moonlight shining through the window arouses his desire to be out in the open nature and hover with the spirits over the mountain caverns. The oppression of his four dull walls overcomes him; a longing to be at one with nature seizes him. He opens the book of magic of Nostradamus and beholds the sign of the macrocosm, which reveals to him a spectacle of the universe at large and the harmonious workings of all nature; but alas, it is but a spectacle and not a reality. Impatient, he pages the book and beholds the sign of the earth-spirit. This brings him down to earth. He utters a magic word and amid a sudden storm the earth-spirit itself appears in a reddish flame. Faust can barely stand the sight, but still feels he is at one with the spirit, which replies with the rebuke: "You don't resemble me, but only the spirit that you can comprehend."

Du gleichst dem Geist, den du begriefst, (512-13)
Nicht mir.

He is not ready as yet to comprehend the full meaning of the earth-spirit or nature. This he still has to learn by manifold experiences.

His famulus, or student assistant, knocks and interrupts him just at this ecstatic moment. Wagner has heard his master talking and at this late hour comes to pick up, if possible, some crumbs of learning from his admired lips. Unlike Faust, Wagner is satisfied with book learning alone. In the ensuing conversation Faust's pessimism toward all traditional knowledge is further emphasized.

After the dismissal of Wagner, Faust continues the monologue in the same vein. He holds a fund of knowledge inherited from his forefathers,

but he has not known how to make it a real, vital possession of his own. It is all a burden, since he cannot use it.

Was du ererbt von deinen Vätern hast, (682-84)
Erwirb es, um es zu besitzen.
Was man nicht nützt, ist eine schwere Last.

His eye catches sight of a phial of poison which he grasps, deciding, after a long Hamlet-like monologue on self-destruction, that it may transfer him perhaps to a better condition which will satisfy him on the meaning of life. As he sets the cup to his lip he hears the Easter bells and Easter choir announcing the resurrection of the Lord. He is reminded remorsefully of the innocent faith of his youth and he is called back to the world again.

O tönet fort, ihr süssen Himmelslieder! (783-84)
Die Träne quillt, die Erde hat mich wieder.

The beautiful Easter day finds Faust walking with Wagner outside the gates of a medieval city. Crowds of townspeople are streaming out into the suburbs to visit the taverns, to promenade, and to seek the pleasure of distraction. There are students with their eyes on the girls, burghers of all classes, a begger, soldiers, etc. Faust is delighted with the beautiful spring day. His delight in nature is a sort of resurrection.

Zufrieden jauchzet Gross und Klein: (939-40)
Hier bin ich Mensch, hier darf ich's sein.

Wagner, however, does not feel at ease amid the boistrous, rustic dance and music. The peasants are honored by the presence of the professor at their revels, and Faust drinks a toast to them. They gratefully recall how Faust's father, the medical man, aided by his son, had helped them during the plague. Faust and Wagner go on to a stone bench upon a height and continue to talk. Faust is dejected, for he and his father did not deserve the praise bestowed upon them by the peasants: they had used magic in their uncertain cures and had perhaps killed more people than they had saved.

Was man nicht weiss, das eben brauchte man, (1066-67)
Und was man weiss, kann man nicht brauchen.

Again the beauty of the red evening glow dispels his gloomy thoughts. He takes delight in nature's wonders, which have no appeal to Wagner, the cloistered bookworm. Faust is torn by two contrary stresses: knowledge and real understanding.

Zwei Seelen wohnen, ach, in meiner Brust, (1112-13)
Die eine will sich von der andern trennen.

He adjures the spirit of air, if such exist, to lead him on to a new life. Wagner warns him to refrain from conjuring up the spirit world. Then in the falling darkness they notice a black dog following them back to

town. Faust thinks he even sees a train of fire following the poodle. Faust calls the mysterious beast; it does its tricks and joins them as they return to town.

Faust now enters his study with the poodle. The spirit of the Easter day has filled Faust with a feeling of philanthropy. In his longing for revelation he opens the New Testament to the Book of John and begins to translate it into German. He is interrupted continually by the growling of the poodle. At once he has difficulty with the words: "In the beginning was the *word.*" After several attempts he decides upon: "In the beginning was the *deed.*" The poodle howls and grows in size to a mighty beast. He believes an evil spirit is in the animal and recites magic words. Finally it succumbs to the incantation, and assumes the form of a wandering scholar. It is Mephistophiles. In answer to the question "Who are you?" he replies: "A part of that force that always wills evil and always creates the good. I am the spirit that denies, and justly so, for everything that comes into being is worthy that it be annihilated."

(Ich bin) ein Teil von jener Kraft, (1335-39)
Die stets das Böse will und stets das Gute schafft.
Ich bin der Geist der stets verneint!
Und das mit Recht; denn alles was entsteht,
Ist wert, dass es zu Grunde geht.

Mephistophiles would like to leave. Faust, however, wants to see more of him and suggests further meetings and an agreement between them. Spirits of evil lull Faust into a sleep and Mephistophiles slips away. Upon awakening he sees that Mephistophiles, who had promised him manifold pleasures, has disappeared.

Soon after, Mephistophiles, dressed as a fashionable young squire, pays Faust a second visit to his study. He finds him in a moody spirit, cursing his life and all that goes with it. Mephistopheles promises to show him what life really is. He will be his guide and servant. Faust knows he will not do it for nothing, and, asking the conditions, receives the reply. "I'll serve you here in this world and expect from you the same service on the other side of life." Faust, however, is interested only in this world. He is offered a life of epicurean ease here. But Faust, a man of action, will not be satisfied with this alone.[1]

Werd' ich beruhigt je mich auf ein Faulbett legen, (1692-97)
So sei es gleich um mich getan!
Kannst du mich schmeichelnd je belügen,
Dass ich mir selbst gefallen mag,
Kannst du mich mit Genuss betrügen;
Das sei für mich der letzte Tag!

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[1] When on an idler's bed I stretch myself in quiet, (1692-97 cited from B. Taylor)
There let, at once, my record end!
Canst thou with lying flattery rule me,
Until, self-pleased, myself I see,—
Canst thou with rich enjoyment fool me,
Let that day be the last for me.

Faust agrees to the wager on condition that if he is so sated that he would like the joy to last forever, then Mephistophiles may have him as his own.[2]

Werd' ich zum Augenblicke sagen: (1699-1706)
Verweile doch! du bist so schön!
Dann magst du mich in Fesseln schlagen,
Dann will ich gern zu Grunde gehn!
Dann mag die Totenglocke schallen,
Dann bist du deines Dienstes frei,
Die Uhr mag stehn, der Zeiger fallen,
Es sei die Zeit für mich vorbei!

Mephistophiles demands that he sign the pact with a drop of blood. While Faust is sent to prepare himself for the test of delights that he is about to be introduced to by his servant, the latter borrows his robes and carries on a disputation with a newly arrived and fearful student who seeks Faust's advice. Mephistophiles in disguise pours such a flood of words and satire of learning upon the poor student that he is more confused than ever. Before he leaves he asks Mephistophiles to write a motto in his album which is: "Ye shall be as God, knowing good and evil," a quotation from Genesis.

Faust is now ready to go with Mephistophiles who will show him first the "little world" as in the rest of Part One of the drama, and the "great world" as in Part Two.

The first attempt to satisfy Faust's epicurean desire is in the student tavern in Leipzig, "Auerbachs Keller." They join a party of four wine-guzzling students carousing and singing. After entertaining the students with a comic song, Mephistophiles objects to the quality of their wine, and would offer them something real if the host will not object. He asks for a gimlet, bores four holes in the table and seals them with wax. Each chooses the kind he would drink. After some hocus-pocus, he tells them to pull out the plugs, and all drink merrily. One spills some on the floor and it becomes a flame, which Mephistophiles subdues with a word. The students boistrously charge their hosts with improper conduct and are about to fall upon them, whereupon Mephistophiles casts a spell over the four. When they come to, each realizes that he has in his grasp the nose of another and is about to cut it off, as if he were about to cut grapes from the vine. Meanwhile Faust and his companion have disappeared.

Faust is now taken by Mephistophiles to the "Witches' Kitchen" to be rejuvinated by thirty years. While the brew is boiling, Faust peers into a mirror and observes the form of a most beautiful woman. His is filled with amorous longings which are interrupted by the arrival of the witch who, amid nonsensical hocus-pocus, prepares the brew which is offered to

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[2] When thus I hail the Moment flying: (1699-1706)
"Ah, still delay, thou art so fair!"
Then bind me in thy bonds undying,
My final ruin then declare!
Then let the death-bell chime the token,
Then art thou from thy service free!
The clock may stop, the hand be broken,
Then time be finished unto me!

Faust. After the draught, which is also a love philter, Faust asks for the mirror, but instead Mephistophiles promises to show him the paragon of female beauty in the flesh.

Now the Gretchen action begins and takes up the entire rest of Part One. It has nothing in common with the old Faust plays or chapbooks, but is a complete invention of Goethe. Written for the most part during the years 1773-1775, it reflects many aspects of the various early love affairs of the author. Gretchen is the composite picture of Goethe's early loves, and is one of the best character portrayals of any German drama.

Faust meets Margarete, the simple burgher girl, as she comes from confession. He is smitten and addresses her, but she rejects his company. Faust then makes fiery demands that Mephistophiles secure the girl for him. Mephistophiles agrees to lead Faust to her home. They sneak unobserved into her neat chamber just as Margarete leaves. Viewing the order and neatness of all things in it, Faust is filled with qualms and condemns the purpose of his visit. Mephistophiles offers a casket of jewels which is hidden in her dresser. They leave and Margarete, preparing for rest, discovers the jewels and takes delight in adorning herself with them. She thinks her mother has left them there as security on a loan. But soon we learn from Mephistophiles that when the mother is shown the jewels, she calls the priest who appropriates them for the church. Faust demands more jewels, which are hidden in the same way. This time, however, Margarete takes them to the neighbor, Marthe. Mephistophiles calls and pretends to bring news from Marthe's vagabond husband who had gone to the wars. He is dead, but Marthe would like certainty, and so Mephistophiles promises to bring his friend who will vouch for the truth. At first Faust refuses to give false testimony, but the thought of meeting Margarete overcomes his scruples.

That evening the four meet in Marthe's garden; Faust makes love to Margarete while Mephistophiles dallies with the widow, who uses her arts to capture him. The naive words of the innocent Margarete stand in striking contrast with the bold talk of Marthe to her companion, who cleverly parries every hint at matrimony. Faust's love for Margarete becomes most sincere, and the innocent girl is carried away by his ardent suit. The lovers try to have another tryst but Mephistophiles interrupts them. Faust is now deeply in love and with honorable intent, but Mephistophiles mocks him with reports that Margarete is languishing for him.

Another meeting takes place in Marthe's garden. Margarete invites Faust to her house and receives from him an opiate to be given to her mother, so that their meeting will not be disturbed. The mother does not awaken from her sleep, and Margarete finds that not only is she the cause of her death, but later that she is with child. Her remorse knows no bounds; she devotes herself to repentant prayers. Valentin, her brother, surprises Faust and Mephistophiles serenading Margarete. Knowing her condition and seeking vengeance, he attacks them, but the Evil One lames his hand and he falls a victim, cursing his sister before he dies. Faust and Mephistophiles must hurridly leave the town, and Margarete is abandoned to her fate. She knows no solace but to pray for forgiveness in the church.

To distract Faust his companion takes him by means of an uncanny ride through the sky to the witches' revels on Walpurgis' Night, the first of May, held upon the Blocksberg, the highest peak of the Hartz Mountains. Faust observes the doings with little interest. Mephistopiles dances with an old witch, Faust with a young one. Suddenly the latter sees a figure that looks like Gretchen and his thoughts are only with her. Finally he learns from his companion what has happened to her. In her desperation and with distracted mind she has drowned her child and is now in prison condemned to death. Faust madly demands that she be saved. Faust had till then reached the lowest point in his progress, and his better nature now begins to assert itself. Mephistophiles agrees to stupify the guard, take the prison keys from him, and free Margarete. The last scene is in the prison. At first, in her madness, she takes Faust and his companion to be the executioners. When she comes to her senses and recognizes Faust, she loves him as ever. However, she lapses into thoughts of her guilt and prefers to atone for her crimes by a willing death. Faust is beside himself. Then she beholds Mephistophiles and in horror bids him begone. He says to Faust as he draws him away: "She is doomed"; but a voice from above replies: "She is saved."

The Gretchen tragedy, which is but an incident in the progress of Faust in standing the test of life, was spun out into a lengthy action, which fitted into the mood of young Goethe. Not only has Mephistophiles not been successful in bringing Faust to the point of extreme satisfaction, he has rather impressed upon him a state of lasting inner turmoil, such as young Goethe himself had experienced. Thus at the opening of Part Two, Faust is revealed as lulled into a magic slumber by good spirits that bestow upon him the oblivion of the past and courage for the future. As he awakens in the beautiful Alpine landscape, the aspects of nature inspire him to strive for a high form of existence *(Zum höchsten Dasein immerfort zu streben)*.

Leaving the "little world" of Part One, Mephistopiles has promised Faust an insight into the "great world," and Act One reveals an imperial cabinet meeting before the assembled Court. It is Shrove Tuesday and the Court is in gala carnival dress. The frivolous young Emperor has called a council of state because the country faces a financial crisis. Mephistophiles is accepted into the vacant place of Court Fool, which allows him opportunity to give free reign to his satirical utterances. He suggests that the lack of money can be overcome by digging up buried treasure. This suggestion calms the Court and the Roman carnival continues with extravagant spectacles conjured up by the magic of Mephistophiles and Faust. The people believe they see an endless display of jewels and gold. In the confusion of the carnival the Emperor unwittingly had signed a document which gives the Chancellor power to issue paper money secured by the yet unknown hidden treasure. The country is saved by a flood of greenbacks. The magicians receive imperial thanks and high positions. There is a wild spending spree. The fat drunken Court Fool returns but cannot understand the change that has taken place. However, the money he receives he puts into an estate—a wise man among fools.

The Emperor has asked Faust to conjure up the figures of Helen and Paris. Faust is sent by Mephistophiles with a magic key to the nether-world of the "Mothers" to secure a tripod for the ceremony. The spectacle begins with Faust as magician and Mephistophiles as prompter. Paris and Helen appear and undergo the sharp criticism of the Court. Faust cannot restrain himself, touches Paris with the key and seizes Helen, but the whole spectacle evaporates in a grand explosion, and Faust falls into a swoon.

The Second Act is occupied with the quest for Helen. Faust, still in a swoon, is borne by Mephistophiles back to his old laboratory. Here Doctor Wagner is in charge of things. He is trying to produce a human being by chemical synthesis. Through the unnoticed aid of Mephistophiles a little man, "Homunculus," appears in luminous form in a bottle. He is full-grown intellectually but still lacks a body. He seeks the proper element with which to fuse in order to begin existence. As an intellectual and empowered with clairvoyance, he observes that Faust can recover only in the land of his dreams, namely the Greece of the Ancient World. Therefore, the three, Mephistophiles, Faust and Homunculus fly to Greece. Each one has a special interest. It is just at the time of the Classical Walpurgis Night, so that conditions are favorable for all three. Mephistophiles wishes amusement and visits the witches of antiquity who eventually do not meet the standards of those of Germanic mythology; Homunculus seeks the element in which to begin existence and finally decides upon water, thus starting at the bottom of the scale of human development. Faust in his quest for Helen is finally led to Hades and obtains, in a way not clearly stated, from Persephone the release of Helen.

Act Three is a "phantasmagoria." The shades of Helen and her Trojan serving maids have been conjured up by the magic of Mephistophiles. Helen is about to enter the palace of Menelaus on her return from Troy. Mephistophiles, who has assumed the appearance of an ugly ancient witch, Phorkyas, announces to her and her maids that a sacrificial death awaits them all at the hands of Menelaus. They seek escape. This is offered by Mephistophiles through refuge in a medieval castle in central Peloponnesus occupied by a northern prince. Through magic they arrived at the castle. Helen receives a delayed but princely welcome by Faust. Her arrival was not properly announced because the watchman on the tower, Lynceus, was blinded by Helen's beauty as if by the rising sun. Helen pardons him and in return Lynceus offers her dazzling treasures. Faust, however, offers her dominion not only over the castle and all he possesses, but over himself. Mephistophiles announces that Menelaus is on the march to regain Helen. Faust gives orders to his generals and army to meet the warlike force, while he and Helen enter a grotto to persue their love-making. Since events are timeless, soon an offspring appears, namly Euphorion, as a full-grown youth, buoyant, reckless, and full of life. He scrambles up a hill and observes the battle in the distance. Filled with martial frenzy and a longing to participate in the battle, he dreams he can fly. Casting himself in the air, he falls dead at the feet of his parents. In death Euphorion is recognized as "a well-known figure." It is Lord Byron con-

ceived as the harmonious blending and offspring of the Greek-classical and the medieval-romantic poetry. As Euphorion disappears to the dismal realm of spirits, the spell binding his mother, Helen, to earth breaks, and she follows Euphorion, leaving only her robes in the embrace of Faust. At the command of Mephistophiles, Faust clings to them and they sweep him away to other regions followed by Mephistophiles who has now cast aside his disguise of Phorkyas.

The Fourth Act reveals a wild mountain region in the North, presumably the Alps. Faust has just descended from a cloud which parts and assumes the fleeting appearance of Helen and Gretchen—the one reflecting the "high import of the recent past," and the other bearing away the best memories of his heart. Faust arouses himself and feels strength for new activity. He would like to settle down to a life of action and thinks of carving out a new domain by building dikes against the sea and reclaiming the land. Up to this time he had been under the spell of satisfying his sensuous feelings. The contact with the specter form of Helen has brought him to the highest point of noble thought and action. In the love-making with Gretchen he had exclaimed: "Gefühl ist alles" (Feeling is everything), but he has come to the conclusion that "enjoyment debases a man" (Geniessen macht gemein), and instead his slogan now is: "Deed is everything" (Die Tat ist alles). Warlike drums are heard. The Emperor of Act One is hard pressed. His misrule has led to revolt and a rival emperor has risen against him. Mephistophiles suggests that they help him and receive a fief in return. The latter conjures up three mighty men: Fighthard, Getquick, and Holdfast. Faust pretends he has been sent to the Emperor by a Roman sorcerer, whom the Emperor had pardoned at Rome on the day of his coronation. The battle is fought, but the enemy has no chance against the imaginary floods of water and the fiery thunderbolts that Mephistophiles controls. After the battle His Majesty boasts that it was he alone who won the fight and bestows fiefs upon the faithful. The Archbishop-Chancellor calls his attention to the fact that magic was used, but that the Emperor's guilt could be atoned for by giving the lion's share of the spoils to the church. Even the still non-existent lands that Faust is to reclaim shall pay tithes to the church.

The Fifth Act opens after a long lapse of time. The marshy lowland fief bestowed upon Faust has been drained, and dikes and canals have been constructed by the aid of Mephistophiles who has become a pirate-merchant. Faust is now a very old man directing his feudal domain. Still he has not attained supreme happiness. One spot of high land along the shore has long been owned by an aged couple, Philemon and his wife, Baucis. They live in peace and worship "the old God" in the nearby chapel. Faust will have no rest until he has secured this outpost. He offers the good old folks a new site elsewhere. They refuse to move. Faust in his anger allows Mephistophiles to remove them by force, and their cottage is burned down. The old people die of terror. The warder Lynceus observes the fire in the distance and mourns the destruction of the idyllic landmark. Faust, when he learns that his orders have been disobeyed, curses Mephistophiles. The smoke from the ruins floats toward Faust's castle and de-

velops into the forms of four grey old women, Want, Debt, Distress, and Care. They try to enter Faust's home but only Care can afflict the rich, old magnate, Faust. Care slips through the key-hole and drones her litany in the old man's ears. Faust is filled with remorse that he has called into his life the forces of magic and absolutely rejects the spirit world of Mephistophiles. He becomes satisfied with what this world, or nature alone, has to offer.[1]

Könnt' ich Magie von meinem Pfad entfernen, (11404-11407)
Die Zaubersprüche ganz und gar verlernen,
Stünd' ich, Natur, vor dir ein Mann allein,
Da wär's der Mühe wert, ein Mensch zu sein.

The limitations of this world, he says, should satisfy man. It offers everything there is attainable to the man who is capable. He should let the spirit world take care of itself and go his own way, experiencing, of course, joy and sorrow, and always never supremely satisfied, but ever content with his discontent.[2]

Der Erdenkreis ist mir genug bekannt, (11441-11452)
Nach drüben ist die Aussicht uns verrannt;
Tor! wer dorthin die Augen blinzelnd richtet,
Sich über Wolken seinesgleichen dichtet!
Er stehe fest und sehe hier sich um;
Dem Tüchtigen ist diese Welt nicht stumm.
Was braucht er in die Ewigkeit zu schweifen!
Was er erkennt, lässt sich ergreifen.
Er wandle so den Erdentag entlang;
Wenn Geister spuken, geh' er seinen Gang,
Im Weiterschreiten find' er Qual und Glück,
Er, unbefriedigt jeden Augenblick!

Care breathes upon Faust and he becomes blind. Despite his affliction he commands that his workers ply their tasks. He hears Mephistophiles giving orders. He thinks the great work of clearing away a pestilent swamp is underway. Mephistophiles, however, forsees Faust's end and is having a grave dug. Faust becomes exuberant in the grand performance of what he thinks is to be the crowning achievement of his life. He thinks he has reached the highest conclusion of wisdom, that only he is deserving

---

[1] If I could banish Magic's fell creations,
And totally unlearn the incantations,—
Stood I, O Nature! Man alone in thee,
Then were it worth one's while a man to be.

[2] The sphere of Earth is known enough to me;
The view beyond is barred immutably:
A fool, who there his blinking eyes directeth,
And o'er his clouds of peers a place expecteth!
Firm let him stand, and look around him well!
This World means something to the Capable.
Why needs he through Eternity to wend?
He here acquires what he can apprehend.
Thus let him wander down his earthly day;
When spirits haunt, go quietly his way;
In marching onwards, bliss and torment find,
Though every moment, with unsated mind.

of freedom and life who has to earn it every day. No greater happiness appears to him than to stand thus on a free soil with free people. Under such circumstances he *might* say to the passing moment, 'Pray tarry, thou art so fair'. Dreaming of such a future, of what he still has in store to do, he speaks the ominous words: 'In the anticipation of such high happiness, I enjoy now the supreme moment'.[1]

Das ist der Weisheit letzter Schluss: (11574-11586)
Nur der verdient sich Freiheit wie das Leben,
Der täglich sie erobern muss.
Und so verbringt, umrungen von Gefahr,
Hier Kindheit, Mann und Greis sein tüchtig Jahr.
Solch ein Gewimmel möcht' ich sehn,
Auf freiem Grund mit freiem Volke stehn.
Zum Augenblicke dürft' ich sagen:
Verweile doch, du bist so schön!
Es kann die Spur von meinen Erdetagen
Nicht in Aeonen untergehn.—
Im Vorgefühl von solchem hohen Glück
Geniess' ich jetzt den höchsten Augenblick.

As he utters these words he sinks back and the minions of Mephistophiles seize and lay him on the ground. Faust has never wished to hold up the passing moment, but he *might* so wish if his project became realized. It is the pleasure of an altruistic dream. Mephistophiles thinks, of course, that he has brought Faust to the point of supreme satisfaction and to an utterance of the fatal words, but he soon sees that he is mistaken. Faust has not fulfilled as yet two of the conditions of the pact, namely he has not "layed himself upon a bed of ease" (werd' ich beruhigt je mich auf ein Faulbett legen), nor has he been "deceived by pleasure and enjoyment" (kannst du mich mit Genuss betrügen). Faust also conceives of the highest satisfaction attainable as being projected into the indefinite future. A chorus of angels appears, scatters roses, which, when the devil's imps try to blow them away, become fiery sparks which drive them back to hell. Mephistophiles is distracted for a moment by the sensuous beauty of the angels, who use the instant to snatch away Faust's immortal remains. Left alone and empty-handed, Mephistophiles has to confess that he has been tricked and chides himself at the futile and disgraceful expenditure of so much effort (Ein grosser Aufwand, schmählich! ist vertan).

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[1] The last result of wisdom stamps it true:
He only earns his freedom and existence,
Who daily conquers them anew.
Thus here, by dangers girt, shall glide away
Of childhood, manhood, age, the vigorous day:
And such a throng I fain would see,—
Stand on free soil among a people free!
Then dared I hail the Moment fleeting:
"Ah, still delay—thou art so fair!"
The traces cannot, of mine earthly being,
In aeons perish,—they are there!—
In proud fore-feeling of such lofty bliss,
I now enjoy the highest Moment,—this!

The short final scene, a sort of epilogue, represents the passing of Faust's soul through a medieval Dantesque concept of purgatory to ultimate purification. Holy anchorites within a mountain gorge hover in the air or are ascending the various stages of ultimate supreme blessedness. Faust's soul borne by angels is as yet not wholly purged and is surrendered to a host of child-angels who had died before they knew sin. Through their contact his soul sheds its earthly dross and in a purified state is borne aloft to a group of penitent women. From the lips of the angels we hear repeated again the theme-song of the drama: "We can deliver and absolve that man who ever strives and struggles."

"Wer immer strebend sich bemüht (11936-37)
Den können wir erlösen."

Among the penitent women who are praising the Glorified Mother, and at the side of Mary Magdalen, is one known on earth as Gretchen, who, as she sees her former lover approach, utters the lovely words:[1]

Neige, neige, (12069-12075)
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

The Holy Mother grants the prayer that she may receive Faust and lead him into the new life:[2]

Komm! hebe dich zu höhern Sphären! (12094-95)
Wenn er dich ahnet, folgt er nach.

The Mystic Chorus closes the drama succintly summarizing the action:

Alles Vergängliche (12104-12111)
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

Bayard Taylor has the following excellent comment upon these closing lines: "Love is the all-uplifting and all-redeeming power on Earth and in Heaven; and to Man it is revealed in its most pure and perfect form

---

[1] Incline, O Maiden,
With Mercy laden,
In light unfading,
Thy gracious countenance upon my bliss!
My loved, my lover,
His trials over
In yonder world, returns to me in this!

[2] Rise thou, to higher spheres! Conduct him
Who, feeling thee, shall follow there!

through Woman. Thus, in the transitory life on Earth, it is only a symbol of its diviner being; the possibilities of Love, which Earth can never fulfill, become realities in the higher life which follows; the Spirit, which Woman interprets to us *here*, still draws us upward (as Margarete draws the soul of Faust) *there*."

Many critics of recognized judgment have condemned the drama, especially the Second Part, for its enormous length, its great variety of allegory and symbolism, its abundance of mythological and Greek classical allusions. These are, no doubt, faults, for they act as a deterrent to the reader, even to one of higher learning. But the Second Part of this dramatic poem must be read to understand the purport of the Faust theme as Goethe conceived it, and when once understood, even partially, the reader will see that it is as necessary here as the *Paradiso* is to the *Divina Commedia* of Dante.

Goethe has told us that his works are "fragments of a great confession," but none of them is more so than his *Faust*. It reveals to us the first expression of his Promethean urge to comprehend the fundamentals of all things, to know life by living it, to strive for the unattainable in the hope thereby of reaching at least a higher progress and a nobler life. In it is reflected the joys and particularly the sorrows of his youth. Through the latter, like Faust, he has become a deeper and a better man. The First Part of the drama points forward into life; the Second Part views life from the vantage point of a long and restlessly active experience in living. As a final legacy to his fellowmen Goethe suggests a life of activity, particularly altruistic activity, as the best means of understanding life itself, and thus attaining the highest form of existence in this world.

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UNIVERSITY OF NORTH CAROLINA
EXTENSION BULLETIN

VOL. XXVII OCTOBER, 1947 No. 3

HIGH SCHOOL WORLD PEACE STUDY AND SPEAKING PROGRAM

"HOW CAN THE UNITED NATIONS BE STRENGTHENED?"

1947 - 48

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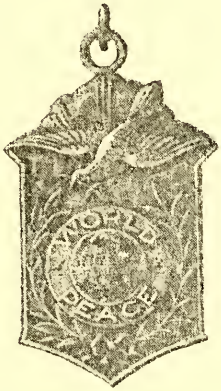

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PURPOSE AND POLICY

By O. K. Merritt, *Mount Airy, N. C.*
Business Man, Originator of this Program

The attainment of a just and lasting World Peace is the most critical need in the history of humanity, for a World War III might well bring world destruction.

The ultimate goal of this program is to help to develop the best plan for permanent Peace. Without supporting any one controversial thesis, it is proposed to present all responsible points of view in unbiased consideration.

Since the collective conviction of the masses of our people is the foundation upon which we must build Peace, the immediate objective of this program is to educate and focus public thinking on ways to peace.

High schools are in a position to lead public thinking in their communities. Therefore, this program of study and public speaking on World Peace is being offered to the high schools of our state and the nation.

All persons and organizations desiring peace are invited and urged to help promote this program in their communities.

"The sum total of the common sense of the common people is the greatest and soundest force on earth."—*Thomas Jefferson.*

FOREWORD

The University Extension Division of the University of North Carolina takes pleasure in announcing the Second Annual High School World Peace Study and Speaking Program.

More than two hundred high schools registered for the First Annual High School World Peace Study and Speaking Program, in the school year 1946-47. Four thousand students studied the materials on last year's topic "Is World Government the Path to Peace?" and competed in the preliminaries; and 1,000 students delivered speeches in the local public contests at the schools to an audience of 53,000.

Following the finals, outstanding student speakers delivered their speeches on 300 adult organization programs to an audience of approximately 30,000. Several radio stations carried final contests or winning speeches. The total audience was estimated at well over 100,000. Also, many winning speeches were carried in the local press.

This Program has received endorsement by various organizations, including the North Carolina Bar Association, the North Carolina Federation of Women's Clubs, and the North Carolina Junior Chamber of Commerce; by public officials, including Hon. R. Gregg Cherry, Governor of North Carolina, and Dr. Clyde A. Erwin, State Superintendent of Public Instruction of North Carolina; and by the North Carolina General Assembly of 1947. The Department of State at Washington and the United Nations at Lake Success have both expressed interest in the Program.

The central topic around which the speeches will be built in this year's contest is: "How Can the United Nations Be Strengthened?" Various responsible points of view are outlined in the articles carried in this bulletin and in the references listed in the bibliography. The individual students should study all of the material available and should present in their speeches their own respective points of view on the all-absorbing question of building permanent peace. This Program exists for the purpose of encouraging high school students and others to study and discuss ways and means of building and maintaining just and lasting peace throughout the world.

Appreciation is expressed to Mr. O. K. Merritt, originator and generous supporter of this Program; to Mr. Samuel R. Levering and Dr. C. B. Robson, who have contributed of their time, experience and knowledge in the preparation of special articles for the bulletin; and to the publishers, organizations and authors who have kindly granted permission for the reproduction of previously published articles.

The attention of all interested in world peace is invited to the accompanying Rules and Suggestions which explain the general methods of procedure to be followed in making this Program the most effective possible this year.

E. R. Rankin,
Director of the Program.

RULES AND SUGGESTIONS

1. This Program is open to all high schools that will conduct it in accord with its basic intent and principles.

2. The Program shall be sponsored in each high school by a suitable organization or individual acceptable to the local school administration. It is permissible for the local school to sponsor its own Program, but it is recommended that a sponsor outside the school organization be utilized, wherever available.

3. The high school principal shall appoint one member of the faculty as supervisor of the Program in the school. It is suggested that the supervisor be assisted by a committee representing the school administration, the sponsor, and the student body.

4. Each participating high school shall encourage as many as possible of its students to study the literature available and to write speeches on the subject specified.

5. Though not required, it is strongly recommended that the Peace bulletin (handbook) be assigned for special study or as a special project in connection with suitable high school courses. (In the 1946-47 Peace Contest, the vast majority of the participating high schools used the Peace bulletin in connection with one or more of the following courses: English, Social Studies, American History, World History, Economics, Speech, Civics, Geography, International Relations, and Problems in Democracy.)

6. Each school shall select, by fair and suitable methods, not less than three nor more than six of its students to speak in a final public local contest. This selection is usually based first on required papers on the subject, and second on speaking ability of the students.

7. Each speech shall be not less than 6 minutes nor more than 12 minutes in length.

8. Each contestant shall prepare and deliver his own speech. He shall be entitled to oral assistance in preparation of the speech and in practicing delivery, and may use materials from any source available to him. All speeches must be the original composition of the individual student, and all quoted materials must be duly acknowledged. Contestants are usually permitted to have their papers before them as they speak.

9. Each high school administration and each sponsor should enlist the aid of local churches, civic organizations, the press, radio, and all other suitable mediums to publicize the contest and to insure maximum attendance. A liberal use of posters—including one displaying the Gold Medal—is recommended.

10. The final public speaking contest in each school shall be held at the earliest convenient date within the school year 1947-48. (The contest date is left flexible to accommodate the Peace Program to use in connection with courses of study.)

11. The winner in each contest shall be determined by secret ballot in which all persons in the audience 18 years of age and over may vote. As an alternative plan, a suitable committee of judges may be used.

12. The University of North Carolina Extension Division at Chapel Hill shall supervise the Program and serve as a "clearing house," preparing and distributing background materials, performing necessary clerical work, and ordering for the sponsors the Gold Medals to be presented to the winners. (Additional "clearing houses" may be set up in other States.)

13. Each registering school shall fill out the proper registration blank and send it, accompanied by the registration fee ($6.00 for North Carolina schools and $10.00 for schools outside North Carolina), to the University Extension Division at Chapel Hill. For this fee the Extension Division will supply the school with 20 copies of the handbook and the Gold Medal, and will assume all postage costs. From various adult civic clubs or other groups in the city or county, sponsors can no doubt be secured readily in most instances—and in all such cases the sponsors will take care of the fee. At the same time, the school can pay the registration fee from its own activity fund. In any event, the interest of adult clubs and other groups and organizations within the community is to be enlisted to the maximum extent possible. The Extension Division will be glad to assist schools in locating sponsors, in so far as this is practicable.

14. At the conclusion of the speaking contest, each school shall send to the University Extension Division at Chapel Hill a report of results, giving the name of the winner, estimated attendance, the number of speakers, and a copy of the winning speech.

15. While it is contemplated that this contest ends when a winner has been designated for each high school, continued competition may be held, whenever desired, between or among winners from various high schools. Rules and awards for any such additional contests shall be arranged by those conducting them.

16. The school administration and the sponsor shall use all suitable means for publicizing the results of the contest, such as having outstanding speeches published in full in the local press and broadcast over the radio. Special efforts should be made to arrange for the contestants to deliver their speeches before local group meetings of the P. T. A., Women's Clubs, Service Clubs, Churches, and other organizations.

17. The order in which contestants appear on the program in the public contest should be determined by lot.

18. At the public contest, the presiding officer should explain the primary objective of the Program and should introduce each speaker to the audience, giving the subject of his or her speech. It is suggested that name placards in front of the speakers might help the audience in its voting.

19. The Gold Medal should be presented to the winner immediately after the decision has been announced. It is suggested that the presentation be made by the presiding officer or by some representative of the sponsoring organization.

20. If the winner is to be selected by a vote of the audience, the following steps should be taken: (a) An ample supply of suitable ballots should

be prepared in advance; (b) A committee should be appointed to count the ballots; (c) The contestant receiving the largest number of votes on the first ballot should be declared winner; and (d) The actual number of votes received by individual contestants should not be divulged.

21. If a committee of judges is to be used instead of the audience voting plan, some suitable method of procedure should be worked out in each local contest using the committee plan.

22. In so far as local methods of procedure are concerned, these rules may be revised by the local high school administration, when desired, to better fit the local situation.

NOTE: This Program is designed to operate on the registration fees paid by the local sponsors. Last year there was a small deficit which has been privately subscribed. This year the cost of paper and printing has advanced, and the handbook is larger and more comprehensive. This explains the small increase which has been made in the registration fee. Any deficit that may be incurred this year has been privately underwritten.

ENDORSEMENT BY GOVERNOR R. GREGG CHERRY

I am delighted to hear of your plans to stage a world peace oratorical program in the high schools of North Carolina under the supervision of the Extension Division of the University of North Carolina with high school orators speaking in competition on the subject, "How Can the United Nations Be Strengthened?"

I hope this program gets the full response it deserves from high school students, for I am sure it will stimulate broader interest in world peace among the peoples of our State and will inspire keener public thinking in our several counties.

Yours very truly,
R. GREGG CHERRY,
Governor of North Carolina.

ENDORSEMENT BY STATE SUPT. CLYDE A. ERWIN

To Whom It May Concern:

I think every educator would be interested in any worthwhile movement to promote an interest in and the development of world peace.

Because of fixed notions which maturity brings to most of us, it is difficult to change the pattern of thinking and conduct among adult people. I am convinced that the most substantial contribution that can be made to the development of right attitudes toward world peace will be made among young people. The High School World Peace Speaking Contest, which is being conducted in North Carolina under the auspices of the Extension Division of the University of North Carolina at Chapel Hill, is in my opinion a very valuable contribution to right thinking about world peace among young people.

The plan for a High School World Peace Speaking program was conceived by Mr. O. K. Merritt, a business man of Mount Airy, North Carolina. It has been promoted by the University of North Carolina Extension Division as one of its special services to the high schools of this State. I am so thoroughly in accord with the purposes of this contest that I am writing to urge your full and complete cooperation with the program.

With best wishes, I am

Very truly yours,
CLYDE A. ERWIN,
State Superintendent of Public Instruction.

ENDORSEMENT BY THE N. C. GENERAL ASSEMBLY

A Joint Resolution Endorsing a "High School World Peace Speaking Program" in the High Schools of North Carolina.

Whereas, it is realized that public discussion of proposals leading to the establishment of a just and adequate system under which the peoples of the world may live in peace by and under the law is of primary importance to the world today; and

Whereas, a "High School World Peace Speaking Program" is being conducted in the High Schools of North Carolina under the general supervision of The University of North Carolina, which program has for its purpose the stimulating of interest in world peace among the masses of our people; and

Whereas, the said program is being conducted in more than two hundred High Schools in North Carolina this year, thereby reaching thousands of our people; and

Whereas, the said "High School World Peace Speaking Program" was organized by citizens of North Carolina and is a non-profit enterprise which has been officially endorsed by the North Carolina League of Municipalities, the North Carolina Education Association, the North Carolina State Parents and Teachers Association, the State Federation of Women's Clubs, by many civic and religious organizations and by Governor R. Gregg Cherry: Now, Therefore

Be It Resolved by the House of Representatives, the Senate concurring:

Section 1. That the General Assembly of North Carolina commends the High Schools of North Carolina, the Extension Division of The University of North Carolina, the school teachers of our state who are participating in and encouraging the said "High School World Peace Speaking Program" and all public spirited citizens who have lent their assistance toward the success of this movment and commends the same to the citizenship of the State and to all peoples interested in an early establishment of a just and permanent world peace.

Section 2. That this resolution shall be in full force and effect from and after its ratification. (Joint Resolution H. R. 945, Ratified April 5, 1947)

HOW WE CAN STRENGTHEN THE UNITED NATIONS

(By Dr. C. B. Robson, Head, Department of Political Science, University of North Carolina.)

The Purposes of the United Nations are:

1. To maintain international peace and security, and to that end: to take effective collective measures for the prevention and removal of threats to the peace, and for the suppression of acts of aggression or other breaches of the peace, and to bring about by peaceful means, and in conformity with the principles of justice and international law, adjustment or settlement of international disputes or situations which might lead to a breach of the peace;

2. To develop friendly relations among nations based on respect for the principle of equal rights and self-determination of peoples, and to take other appropriate measures to strengthen universal peace;

3. To achieve international co-operation in solving international problems of an economic, social, cultural, or humanitarian character, and in promoting and encouraging respect for human rights and for fundamental freedoms for all without distinction as to race, sex, language, or religion; and

4. To be a centre for harmonizing the actions of nations in the attainment of these common ends. (Chapter I, Article 1, of the Charter of the United Nations)

How to strengthen the United Nations is a question that is important to every one of us. The alternatives: "One World or None," have been dramatically presented to us by the atomic bomb with its awful augury of a future war even more destructive and terrible than the holocaust through which we have just passed. We must have effective world organization to prevent another war. But even more urgently we need it to heal the gaping wounds left by the last one. Most of the men, women and children of the world today do not have the food, shelter, clothing and conditions of health ncessary to sustain life at a tolerable level throughout the coming winter. This situation, in large part due to the destruction and disruption of economic life wrought by World War II, cannot be remedied except by the active and organized collaboration among nations.

It is clear that this collaboration can take place only through the United Nations, for that is only another way of saying through the nations working together. In order to understand what the United Nations is we must remember that there were "united nations" before the term was adopted as a name to be spelled with capital letters, before any of the organs which we sometimes superficially think of as the United Nations were created, before the Charter was drafted. When Hitler began his aggressions, he found the nations divided and isolated from each other. Only when the magnitude of the danger to the safety, happiness and liberty of people everywhere became apparent through the crushing of

nation after nation standing singly and alone, did the realization come that survival depended on unity of action in the face of the urgent task of stopping Hitler and the Axis powers. The unity that was born of this realization came too late to prevent World War II which has devastated man's resources, dislocated his social, economic and political relations, and taken a terrible toll in dead, maimed and emotionally shattered human beings. But, tragically late though it was, it became an effective unity. It brought about the overthrowal of Hitler and the downfall of his allies, tasks which could not have been accomplished except through the concerted action of many nations, great and small, acting in cooperation with each other.

This effective unity of freedom loving nations in action, forged in the face of the necessity to stop Hitler, became the United Nations by means of adopting a name, framing and ratifying a Charter and setting up a system of organs and organizations through which to function in the continuing task of preserving the peace won by the defeat of the Axis powers. These steps could not have been taken successfully without the unity of purpose and spirit which was manifesting itself in the struggle against the Axis. It is equally true that the effective functioning of the United Nations in meeting the tasks of healing the dreadful wounds left by World War II and preventing World War III, will require, first, last and all the time, the same active unity of the nations. The United Nations is not a force superior to or independent of the nations which comprise it. Its only sources of strength are to be found in these nations, that is in the people who make up these nations.

This suggests the fundamentally important answer to the question as to how the United Nations can be strengthened. It can be strengthened only by receiving the determined support of the people of the world. To bring this directly home to us as citizens of the United States of America, this means concretely that we can contribute to the strengthening of the United Nations in four ways. First, we can inform ourselves and do what we can to inform others as to the nature, purposes, organs, activities and procedures of the United Nations. It is essential to the success of every democratic enterprise that it have the backing of an informed citizenry and this is no less true at the international level than at the national, state or local level. Second, if we have this basic knowledge and understanding, we can intelligently follow the day to day activities of the United Nations in its various organs and agencies so as to throw our support behind those policies which we regard as constructive and oppose those policies which seem to be destructive to the purposes of the United Nations. Third, as citizens of the United States we should be vigilant to demand that our political leaders steadfastly and actively make the support of the United Nations and its purposes the guiding principle of our foreign policy. Fourthly, we must be willing to make such personal sacrifices as are required in the common cause of peace and welfare throughout the world. It is foolish and idle to suppose that the benefits of peace can be enjoyed without effort or cost. The cost and the effort required to preserve

and maintain peace are greater and more difficult now than they would have been after World War I. They are, however, much less than the cost of another World War would be.

I

It is necessary to keep in mind what has just been said about what the United Nations is and our own personal responsibility with reference to its success as we turn to a discussion of its organization and the suggestions for strengthening it by changes in its structure or procedures. In this way we may avoid an idle debate over formula as if the problems of the world could be solved by drawing up a document with the right words in it. It cannot be our purpose here to discuss all of the organs of the United Nations but we may direct our attention to the two most frequently discussed organs, the Security Council and the General Assembly.

These two principal organs of the United Nations are the products of different points of view as to international organization and are also designed to serve quite distinct purposes. The Security Council is that organ in which the great powers have the maximum of predominance. This is manifested in what is generally referred to as the "veto," but it also appears in the fact that these powers are permanently members of the Council whereas the other six members, which comprise the Council at any given time, are temporary members, each holding its seat for a term of only two years. These features of the Council are in frank recognition of the actual predominance of force possessed by these great nations, because this predominance of power means that they actually have the greatest responsibilities in connection with preserving peace and security and the function primarily assigned to the Security Council is that of maintaining the security of the nations of the world against aggressive war. To preserve peace or security against the will of one of the great powers would require what in effect would be a war. For this reason the only hope of maintaining peace is through an organ in which the major military powers are permanently present and in which they may arrive at conclusions with reference to the maintenance of peace which they can support with unanimity.

No one would pretend, especially in view of the history of the Council in the past two years, that the requirement of unanimity, otherwise known as the "veto" in the hands of the permanent members of the Council, is not a grievous impediment to action. But this veto is not an artificially created barrier that can be removed by a mere change in the wording of the Charter. It is, to be quite specific, the candid, realistic, and inevitable recognition that only to the extent that there is a genuine and unanimous will to collaborate in the maintenance of a peaceful world at least among the United States of America, the Soviet Union and the British Empire can peace be maintained. It is idle to evade this truth and to speculate about the elimination of the veto by a revision of the Charter. No fact of international relations is more clearly and frankly established than that the Soviet Union will participate in the work of the Council only on the basis of the unanimity principle. There seems to be no doubt that

it would regard any effort to eliminate the veto as an effort to transform the United Nations into an anti-Soviet Alliance. At best the elimination of the veto could be accomplished only at the cost of the withdrawal of the Soviet Union from the United Nations. This would destroy any chance that it now has to be an instrumentality through which all the nations may work together toward the goal of a peaceful world.

On the other hand, the Security Council as it is at present constituted can be made the avenue for strengthening the United Nations. It must not be expected, however, that progress in this direction will be easy or that it will come by the application of any procedure or formula which will suddenly turn the trick. In the Security Council we have face to face the great military powers of the world, whose specific interests often do not coincide and whose chief reliance for security is still upon their huge offensive and defensive weapons of destruction. It is hardly conducive to strengthening the United Nations that their representatives should use the Security Council as an arena in which to hurl charges and countercharges against each other. But that is perhaps better than for them to exchange merely meaningless banalities and by-pass the discussion of all the hard problems. It is primarily because the great powers are undertaking to come to grips with some of the problems on which they are divided, but which cannot be solved unless they reach an understanding and work out lines of cooperation, that the spectacular clashes in the meetings of the Security Council take place. If there were no conflicts of interest among the great powers and no situations which threatened the peace and security of the world, we would not need a Security Council. The Security Council then can only contribute to strengthening the United Nations by facing the hard problems as they come up and persistently striving to make progress toward the solution of these problems. These will always be the toughest problems of the day and we should not become discouraged and regard the effect as futile because solutions are not quickly found.

In addition to the crises which threaten to precipitate actual armed conflict in one part of the world or another and which we must expect to occur and recur frequently for a long time to come because the conditions which cause them cannot immediately be eliminated, the Security Council has many knotty problems of a positively constructive nature to perform. Perhaps the most important and urgent of these, because its solution would ease a very dangerous tension and pave the way for working out other problems, is the establishment of effective international control of the production and use of atomic energy. The United States has proposed and the majority of the nations have accepted a plan for this purpose which if put into operation would do much to strengthen the United Nations. Under this plan the "veto power" of the great powers would be eliminated in the vastly important area of control of atomic energy. If this plan could be put into effect, the related problems of general disarmament and of setting up an international police force could be more effectively attacked. None of these are easy problems nor ones which we may

expect to be solved without arduous, tedious and sometimes acrimonious discussions. They are problems, however, with reference to which constructive and practicable steps can be taken. These steps would greatly strengthen the United Nations and we should encourage and support every effort in this direction.

If we turn from this discussion of the Security Council to the General Assembly we find an organ constructed on a different basis and with essentially different functions. Here the equality of nations, great and small, is the basis of organization and decisions are made by majority vote, the more important decisions requiring a two-thirds majority. The functions of the General Assembly include the whole realm of possible collaboration among nations. Indeed the range of projected activities of the councils, committees, commissions, and the special agencies already set up under the general aegis and supervision of the General Assembly is somewhat bewildering. Each of these, however, is concerned with an area or problem vitally important to the people of the world. Let us take as examples chosen at random the World Health Organization and the Food and Agricultural Organization. We have only to reflect that disease bearing animals, insects, and germs in general are no respecters of national boundaries to recognize that healthful conditions can be attained and maintained only by positive and intelligent cooperation at the international as well as at the levels of the national, state and local communities. Famine, like ill-health and pestilence, has always stalked in the wake of wars and nothing is more important as a means to a permanently peaceful world than food.

It is the active and positive collaboration of the nations of the world in meeting the normal and necessary needs of human life, such as these, that will, if anything can, lay the foundation for permanent peace. In the long run the agencies and procedures for positive cooperation in meeting these common needs of men are more important than the necessarily negative and preventive means of nipping aggression in the bud which is the province of the Security Council. The catch is that this creation of positive cooperation takes time and that time must be provided by preventing the precipitation of World War III before the world has recovered from the effects of World War II. But with patience, persistence and the recognition of the importance of the undertaking, it can be done.

While the functions of the General Assembly are broad in scope and its voting procedure such as is calculated to produce decisions, its actual powers are limited. Outside of the powers which it has to provide for certain important aspects of the routine operation of the United Nations machinery, such as voting the budget, electing members of the Security Council, etc., its decisions carry only the weight of recommendations.

There are two ways in which the United Nations might be strengthened in this particular. One is by a change in the Charter to give the decisions of the Assembly binding and obligatory force as law upon the nations and people of the world. This goal may well be one which is highly desirable but is scarcely practically attainable in the foreseeable future. The recon-

stitution of the Assembly into a law-making body with a considerable breadth of powers could be accomplished, if at all, only after extended negotiations and deliberations with reference to its structure and composition and the nature and extent of its powers. Even if it were so reconstituted, however, and given the power to make law enforceable as such upon nations and persons throughout the world, this would have no effectiveness unless the executive arm of the United Nations were given a monopoly of or at least an overwhelming preponderance of the military force in the world. A world government can be had at no less a price. Where the analogy of the formation of the federal constitution in the United States of America is used, it should be remembered that the Constitution of the United States vests in the United States the sole power to raise and maintain military forces and denies this power to the states. When and if the nations of the world are willing to do this we can have a world government but it would be only a deceptive pretense to call anything short of that a world government.

A second method of strengthening the General Assembly is to place behind its decisions the effective power of public opinion throughout the world. Specifically in the United States this means that each one of us can help strengthen the United Nations by making it clear to men in public office that we demand of them that they make the support of the United Nations the center of the foreign policy of the United States and that any deviation therefrom will be "bad politics." On this point it is necessary to speak bluntly because we are entering a crucial year in the history of the United Nations and also an election year in the United States. There will be plenty of pressures from short-sighted and selfish groups that this or that special interest or purpose be served in our foreign policy. Unless that larger part of the American people, whose only interest in world politics lies in the attainment of the express purposes of the United Nations, make this known in no uncertain terms in season and out of season there is danger that our leaders may be diverted to doing something less than their utmost to throw the full weight of the United States toward making the United Nations successful in the attainment of these purposes. That such an expression of public opinion can be effective there is no doubt. It will be recalled that when the so-called "Truman Doctrine" was announced there was a considerable concern on the part of many citizens lest this action represented a "'by-passing" of the United Nations. The expression of public opinion on this point evoked immediate reaffirmation by those in authority that the policy of the United States would continue to be steadfastly directed to the support of the United Nations. Moreover, a definite commitment was made that American aid to Greece and Turkey would be terminated at any time that a majority of the Security Council or the General Assembly so directed.

II

In determining whether the foreign policy of the United States is consistently directed toward strengthening the United Nations, it must be remembered that the United Nations has not been given the task of

making the peace treaty arrangements with the defeated Axis powers. This task was specifically reserved to the actively belligerent powers under the leadership of the Soviet Union, Great Britain and the United States. Unfortunately, the business of making definite arrangements with reference to the former enemy powers has been delayed. The only treaties which have been concluded are those with Italy and the lesser satellite countries in Europe. Until the treaties with Germany and Japan are completed so that it becomes clear just how these countries will fit into the post-war picture the functioning of the United Nations is hampered. Undoubtedly one of the most important steps looking toward strengthening the United Nations would be the completion of these treaties.

Moreover, it was not contemplated that the United Nations or its agencies would have the immediate task of bringing about recovery from the devastation and disruption caused by the war. Although it was anticipated that a certain amount of relief and rehabilitation would be necessary and provision was made in one of the earliest established of the United Nations agencies (UNRRA) for that end, the scale of the need for resuscitation of world economy from the shock, destruction, dislocations and disruptions caused by the war was not adequately foreseen. As the magnitude and urgency of this need have become apparent, the burden of the task involved has by all concerned been tacitly assigned to the United States of America. The reason for this is quite clear. It is that, while the productive machinery of most of the rest of the world was destroyed and depleted during the war, that in the United States, although it was diverted to the production of materials of war rather than peace, was greatly expanded. Since the United States undertook and discharged the duty of being the arsenal of the democracies in making war to defeat Hitler, the devastated nations have, perhaps too easily and confidently, expected that the United States would continue to be the supplier of the liberated world in launching the new era of peace and recovery from war. For the sake of its own future, which can only be bright in a world in which at least a tolerable measure of prosperity exists, the United States must rise to this task as it did to that of being the arsenal of democracy. The cost will be great but certainly not as great as that of a third World War.

While the United States has led the way in each one of the agencies which will eventually function in the integrating economic machinery of the United Nations, such as the International Bank, the International Monetary Organization, etc., it has not channelled its emergency and reconstruction aid primarily through the United Nations. It has done this through direct arrangements as with Great Britain, France, Greece, and other nations. It now proposes in the Marshall Plan to work with and through the sixteen nations of Europe, which under the leadership of France and Great Britain responded to the invitation extended by Secretary Marshall to work out a plan in which the needs of their mutually interdependent economies could be shown, in such a way that the help extended by the United States could help them help themselves and each other. One has only to realize that the several parts of Europe, though divided

into many politically sovereign nations, have been, are and inevitably will continue to be, as truly and intimately interdependent economically as are the different parts of the United States, to understand that plans for recovery can only be made on a basis of recognition of this mutual interdependence. This plan having been worked out and presented to the United States it now remains for the proper authorities to decide when, how and to what extent the United States will supply the funds needed.

We have a right to ask: Will the carrying through of the Marshall Plan strengthen or weaken the United Nations? The answer is to be found in the answer to the question whether the purposes to be served by the Marshall Plan are consistent with the purposes of the United Nations. Specifically and by inherent implication the Charter and spirit of the United Nations encourage any efforts of nations singly, jointly or in regional groups to work toward the ends of world wide peace, prosperity and security. If the purposes of any undertaking, whether by one or two nations or by a larger group of nations in combination, are directed against other nations and designed to harm them, it is inconsistent with the obligations assumed by those nations in their adherence to the Charter of the United Nations. If the purposes of such undertakings and combinations are not directed against other nations but toward benefits which may be extended to others and the door is kept open so that these other nations may fully participate if they wish to do so, it cannot be contended that they are not fully consistent with the purposes of the United Nations.

On the basis of the text just stated, it appears that the United States is acting in full consistency with the spirit and purposes of the United Nations when it proceeds by the most direct and expedient means to develop and carry through programs of relief and recovery. The sooner programs of reconstruction and recovery are put into operation, the more effective they will be. If time and therefore effectiveness can be gained by direct procedure, this does not constitute a "by-passing" of the United Nations.

Nevertheless, it is highly important that these undertakings and programs set up for relief and recovery be geared in, as rapidly and fully as is possible, with the organs and agencies that are being set up by the United Nations under the provisions of the Charter for integrating the economies of the various nations and facilitating that mutual aid and cooperation which are necessary to the maintenance of the prosperity of all and of each. There are two reasons for this. In the first place, the use of the United Nations machinery, which by its very nature provides for the most extended scrutiny and discussion, will show clearly that the purposes and actions of the United States are frankly and openly directed to the recovery and prosperity of all nations of the world who are willing to cooperate through the United Nations toward attainment of the purposes expressed in its Charter. Such a clearcut assurance given to all nations will surely have a response from them which will contribute greatly to the success of any programs or plans in which the United States might take the lead. In the second place, the United States is

understandably anxious that plans for relief and recovery, which call for a substantial contribution in money and goods from the United States, accomplish their purpose within a reasonably short time, and that, once a measure of recovery is attained, economic relations may be carried out among nations in ways calculated to prevent the recurrence of economic crises which might lead to another great depression and possibly another war. If the programs for recovery are from the first geared in with the machinery set up for economic cooperation and development within the United Nations, the transition to the full use of this machinery as recovery is attained will be easy and gradual. This machinery will be the more quickly developed to its full strength by virtue of being used in the process of recovery. In this way the chances of attaining a world economic equilibrium and balance that can be maintained over a long period of time will be immeasurably increased.

For us in the United States all this simply adds up to a proposition that is equally sound when read either way: The best way to strengthen the United Nations is to throw our full weight as a nation behind it. The best way to strengthen the foreign policy of the United States and to assure its success is to identify it wholly with the accomplishment of the purposes of the United Nations and that primarily through machinery and procedures worked out within the framework of the United Nations. If the purposes of those who momentarily direct and control the foreign policy of the United States are at any time or in any degree divergent from the purposes expressed in the Charter of the United Nations, then their purposes do not coincide with the genuine interests of the people of the United States. If the people of the United States tolerate in their chosen representatives any deviation from these purposes or from the use of the organs and procedures developed within the United Nations for the attainment of these purposes, they may expect World War III.

Furthermore, the people of the United States must see to it that their government supports and uses the United Nations from the beginning and continuously. They must not suppose that the United Nations is some magic device which may be kept on hand, but in the background, to be called out in an emergency like a fire engine, to prevent a war when one seems to be about to "break out." Wars cannot be prevented when the conditions which produce them have been allowed to develop too far. The history of 1938-39 makes that all too clear. The frantic efforts of statesmen, backed by the hysterical support of their people, to secure a last minute reprieve in 1938 from a war that certainly could have been avoided had the nations of the world been willing to act in unity through the League of Nations in the 1920's and early 1930's should be a lesson to us. The United Nations must be made an active center for the carrying out of positively worth while and continuous international cooperation along peaceful lines if we expect it to "prevent" war. If peace is to be won and its fruits enjoyed by the peoples of the world it must be waged with as much determination, cooperation and relentlessness by the peoples of the earth as ever war was waged.

III

The challenge to strengthen the United Nations comes to each one of us with peculiar directness in this winter of 1947-1948. If we really want to strengthen the United Nations we can do so by eating and wasting less of the essential foods that need to be sent to the devastated parts of the earth. The success of the programs of relief and recovery, without which we cannot hope to have a world in which peace among men is possible, will not require that we reduce ourselves to anything like the level of subsistence to which most of the people of the earth have been forced, but it will require that we sacrifice somewhat and it will cost us money in taxes. There is no purpose in idly debating structural and procedural changes in the United Nations or even in urging our leaders to support the United Nations, unless we the people of the United States are willing to eat less bread and meat and to make the personal sacrifices necessary to support these programs. The American people have shown that they can rise to the heroic heights necessary to wage victorious war. Can we rise effectively to the less glamorous but none the less important task of waging peace?

STRENGTHEN THE UNITED NATIONS INTO FEDERAL WORLD GOVERNMENT!

(By Samuel R. Levering of Ararat, Va., Member Executive Council, United World Federalists.)

I. WHY SHOULD THE UNITED NATIONS BE STRENGTHENED?

A. Because Peace Is Essential

Civilization faces the choice: permanent peace or suicide. If major war comes, atomic bombs, atomic poison gas, biological warfare, long range rockets, or weapons now unknown, (in addition to more conventional airplanes, bombs, and other weapons), will destroy cities, wipe out vast numbers of people, and generally spread death and destruction far beyond past human experience. In one dreadful night, within an hour, the major cities and important towns in the United States might be destroyed, and one-third or one-half the people in the United States be killed or fatally wounded. What a contrast with peace!

General of the Army H. H. Arnold says, "We must realize that the time is at hand for the peoples of the world to admit that their warring power is too great to be allowed to continue. Through international collaboration we must make an end to all war for all time for good and all."

The pressing problem is this:—How can war be eliminated before atomic war destroys modern civilization? Permanent peace has become *essential for our survival.* Which shall it be, peace or suicide? Life or death?

B. Because the Present Drift Toward War Must Be Stopped

Are we now on the road to peace? Unfortunately, no. Almost all Americans, most of the Russian people, and most people everywhere fear

atomic war and want peace. Yet already there is war in China and Greece and a much more deadly conflict threatens between the Soviet Union and the United States. Apparently the United States is on the road to war; not war against Germany, Japan, or Italy, the "enemies" of World War II, but against the Soviet Union and her satellites; probably not war immediately, but within five, or ten, or twenty-five years.

Fear and Insecurity

Why are we drifting toward war? Primarily, because of fear, insecurity. The Soviet Union and the United States, the two most powerful nations in the world, are afraid of each other. The result is a struggle between them for advantage should war come:—for military power, for strategic position, for spheres of influence, for satellites and allies. This struggle is reflected in world news almost every day. The deadlock over treaties for Germany, Japan, Austria, and Korea illustrates the seriousness of the struggle. It is dangerous, very likely to lead to war.

C. Because Other Proposals for Peace Are Inadequate

Do other proposals offer reasonable hope for durable peace? Here are some of them.

1. Isolation

Some Americans still think that the United States can have peace by isolating itself from the rest of the world. But our fighting in the last two world wars shows that isolation no longer is any guarantee of peace. When war comes between major nations it now spreads to *all* other major nations. This will prove even more true in a world of long range bombers and atomic bombs. Isolation now offers no hope of peace.

2. Friendship with Russia

Some Americans believe that if the United States showed friendship for Russia by loaning her a large amount for rebuilding her devastated areas, that would bring peace. But unless there was effective world control of national armaments, including Russia's, is it not likely that Russia would use most of the loan, directly or indirectly, to rearm? This would increase fear, and might even hasten the coming of war.

Friendship with Russia is desirable, but unless the arms race between the United States and Russia is stopped, it is hardly likely that real friendship would be built, or war prevented.

3. Heavy National Armament

Many Americans think that if the United States arms heavily, other nations will be afraid to start wars, and therefore we will have peace. But heavy arming has not brought peace to nations, nor is there reason to believe that it will bring peace to the United States. There has never been a major nation which armed heavily and thereby obtained lasting peace. Always some other nation or group of nations also has armed and war has come, or the nation that armed, itself, started wars. The United States has only about 140,000,000 people, less than 7% of the world's popu-

lation. We have only a small part of the world's natural resources. If other independent nations obtain atomic weapons and develop industrially it is very unlikely that we could maintain enough armament to keep other nations from starting wars, or to win all such wars if they came. Even small nations, armed with atomic weapons as it is entirely possible for them to be, would be very dangerous.

Atomic weapons give the attacker a tremendous advantage. After each of two nations has as many bombs as it would take to destroy the other, more would be no advantage. If the present type of atomic bombs are "improved" so that they will completely destroy another nation, with little chance for retaliation, the first nation to develop this new type of atomic bomb, which may be Russia or some other country, would be under such a strong temptation to destroy its enemies before they also develop such bombs, that probably it would be unable to resist. No amount of military preparation can ward off such attack or prevent it from being successful.

Is Heavy Armament Adequate Defense?

Cannot we prepare a military defense which will prevent such catastrophe? Dr. Louis Ridenour, atomic scientist and former radar adviser to General Spaatz, says, "There is no (military) defense." Joseph and Stewart Alsop write in "The Saturday Evening Post" that United States Army planners conclude that there is no effective military defense, and that the only real defense is "political," that is, eliminating war. Is it not clear that peace cannot be obtained by building up national armament in an atomic age?

4. Unilateral Disarmament

The statement is made, and sincerely believed, that if the United States disarms, even if other nations remain heavily armed, the United States will have peace. But history shows that disarming, while other nations remain armed, does not bring peace. Some nation that builds up armaments considers the disarmed nations as easy prey and attacks and conquers them. For example, unarmed Denmark and Norway were overrun by Germany.

5. Disarmament by Treaty

Some Americans believe that we should depend on disarmament treaties with Russia and other nations. But reliance cannot be placed on disarmament by treaties, the enforcement of which rests solely on voluntary compliance by the contracting nations. Suppose Russia and the United States signed a treaty not to make atomic bombs or other offensive weapons. Would we believe that Russia would voluntarily observe such a treaty? No! Would she believe that we were doing so? No! Experience with past treaties indicates that such a treaty would be violated by one or both, little would be gained, and war would not be prevented.

D. Because the Present United Nations Is Too Weak to Prevent War

The United Nations is an important step forward. It states excellent principles for the conduct of nations. It provides a forum for discussion

of world issues, and thereby will settle some of them peacfully. It provides the machinery for international cooperation in trade, economics, health, etc., if nations want to do so. It provides valuable experience in working on common problems together, and in determining what powers and functions are required for an international organization to be able to prevent war. It is a first step away from unrestricted national sovereignty; nations other than the "Big Five" are bound by decisions of the United Nations Security Council. Certainly the United Nations is a step forward, should be used fully, and should be supported vigorously.

The United Nations Is Not Providing Security or Effective Economic Help

Yet can the United Nations, as now constituted, establish or maintain peace? Can it reduce fear between Russia and the United States, stop their struggle for power, and bring security to both? Can it bring effective aid in world reconstruction? It is becoming increasingly apparent that it cannot, because it can neither reach decisions nor enforce them. Major questions before the United Nations, control of atomic energy, general disarmament, and the proposed Greek Border Commission are deadlocked because of the veto and other reasons. Naturally, but regrettably, the United Nations increasingly is being ignored or by-passed. Vital matters, such as American aid to Greece and Turkey, and the Marshall Plan for rebuilding Europe's economy, are dealt with by the big nations *outside* the United Nations. The United Nations is rapidly becoming a helpless onlooker as a gigantic arms race rushes the world toward war.

Does not the world situation indicate that the United Nations, as now constituted and operating, is not building effectively enough for peace, and is not likely to prevent war unless amended and changed? Why this probably is true will be discussed later.

E. Because World War III Can Be Prevented by Giving the United Nations the Powers of Limited Federal World Government

What Is Necessary for Peace?

There are two requisites for peace. *First,* most people must want peace badly enough to accept at least two of the ten commandments, "Thou shalt not kill" and "Thou shalt not steal" (while a few go much further, following God's command, "Love thy neighbor as thyself.") *Second,* there must be government to enforce laws based on these two commandments and to make and enforce such other laws as the people want and need.

Fortunately, we now have the first requisite for world peace. We do not have the second, government and law on the world level, but it can be obtained by strengthening the United Nations.

Peace Before Everyone Is "Good"

Experience has shown that durable peace is possible within large groups of people with only a minority completely "good." For example there is peace within the United States among 140,000,000 people of different races, national ancestries, religions, etc. Only a minority of Americans are really "good." Yet we have had only one civil war in 170 years as a nation,

and there is little danger of another. Peace has been established and maintained within other nations, even though it has not yet been established among nations. If the same methods which have brought peace within nations were applied to the whole world, it should be possible to establish and maintain durable peace for the world. The lesson of experience is that peace is possible, and long before everyone is "good."

Peace Through Government

Wherever durable peace has come it has been through government and law. People being what they are, disagreements and disputes are inevitable. The question is how these disputes are settled, whether by fighting or by law and government. Someone has said that human beings, (individuals, small groups, or large groups), go through the following stages: Isolation, Contacts, Disputes, Fights or War, Law and Government (as a substitute for fights or war in settling disputes).

This has happened continuously, countless thousands of times, throughout human history. Families have joined into tribes under law and government. These have joined into larger tribes or feudal groups. Further joining brought city-states or small nations. These joined into larger nations or empires. In each case law and government has replaced war and fighting as the accepted way of settling disputes. From many thousands of independent warring groups or states the world has come to sixty odd so-called "independent" nations. Actually, however, only a few of these nations are really independent. The others exist on sufferance from the great powers.

Examples from History

The United States is an excellent example. Before white men came to America, there were hundreds of roving independent Indian tribes, constantly at war. After the Revolutionary War the 13 states were actually 13 independent nations, bound together only under the Articles of Confederation. The Continental Congress could neither make laws nor enforce them. It could only recommend to the sovereign states. Each state had its own army, forts were being built along state lines, and George Washington said that war among the states seemed inevitable. But Washington, Madison, Franklin, Hamilton and others had the vision to unite the 13 independent states into one nation under the Federal Government provided for in 1789 by our Constitution. War was avoided and the way paved for the future greatness of the United States.

Other nations tell the same story. Wars between Scotland and England, once the bitterest of enemies, ceased when both came under the same relatively just government. The same is true of France, Germany, Russia (with over 100 languages, many racial and religious groups), and many other countries. Everywhere smaller independent groups or nations have come under common government and thereby established peace within the new larger area. Sometimes union has been by conquest, sometimes by agreement.

Law and Order

We customarily speak of "law and order" together, for we know that without law coming from government there would not be order or peace. How long would our town or county have order and peace if there were no law, no government, and no police to catch criminals? It is the universal experience of mankind that without government and law there cannot be order and peace. Where government and law are just, it is also universal experience that order and peace prevail.

What Is Government?

The chief job of any government is to maintain and promote law and order. Government takes many forms, but its essential work always is the same. Some person or body makes laws and changes them. Some person or group carries out laws and enforces them. Some person or group acts as a court to try alleged law breakers and punish the guilty, to interpret laws and to settle legal disputes. In other words, government has legislative functions, executive functions, and judicial functions. Another essential for successful government is that it must be able to make laws applying to individual citizens and to enforce them on individuals.

We all recognize the work done by our local, state, and national governments. In towns and counties we have commissioners to make laws; mayors, sheriffs, police, etc., to carry out and enforce laws; and courts to interpret laws, settle legal disputes, and try alleged law breakers. In states we have legislatures to make laws; the governor, the executive departments, and state police to carry out and enforce laws; and courts with their usual functions. In the nation we have Congress to make laws; the President, the executive departments, and the FBI to enforce laws and carry them out; and federal courts to handle federal matters. Each of these units, town, county, state, and nation, makes laws applying to individual citizens, and enforces them on individual citizens. Each governmental unit is limited in the matters about which it can make laws, carry them out, and enforce them. Purely local matters are left to town or county. State matters are dealt with by the state government. National affairs are dealt with by the federal government.

We can easily see that none of these governments would work if it lacked power to make laws, power to carry out laws and enforce laws on individual citizens, or courts to interpret laws, settle legal disputes, and try alleged law breakers. Government is the basis for peaceful settlement of disputes, avoidance of bloodshed, and the establishment and maintenance of law, order, and peace.

Giving the United Nations Governmental Powers

If the United Nations is given the essential powers of government, to make laws and to enforce them on individuals, with its authority limited to matters essential to the preservation of peace, then world peace will be possible through law and government, just as peace has been possible within nations. In this way World War III can be prevented. Without

law and government on the world level, whatever else is done, peace is no more likely than it would be in your town without law and government there.

II. HOW CAN THE UNITED NATIONS BE STRENGTHENED?

The United Nations should be able to (1) prevent war and (2) assist in world economic relief and reconstruction. However, it is only a voluntary association of nations in which any one of the "Big Five" (the United States, Russia, Britain, France, China) can veto action, except in purely procedural matters, and therefore can do as it pleases. The United Nations *cannot make laws.* It can only make *recommendations* to nations, unless all of the "Big Five" agree, which they will almost never do on any matter in which their so-called "vital national interests" are in conflict.

The United Nations has no *executive* to carry out any decisions which might be reached, no *inspectors,* no *police* to arrest individual criminals, no *army* of its own, independent of the various national armies, to enforce decisions. The United Nations includes a World Court which is valuable, but can deal with cases only with the consent of the nations involved. There is no provision for enforcing its decisions, except appeal to the veto-ridden Security Council.

Under these conditions, the United Nations is almost powerless. It can reach decisions and take action only if all the "Big Five" are in agreement, which rarely occurs.

A. By Making Full Use of the Present United Nations

In spite of the basic weakness of the present United Nations, every effort should be made to make full use of it. Problems of security, relief, economic rehabilitation, health, world trade, etc., should be taken to the United Nations and sincere attempts made to use the United Nations agencies to solve them.

However, there is little indication that they will be able to do so, because the basic problem of fear and insecurity is not being solved and cannot be solved with the United Nations as it is. There are basic weaknesses in the United Nations which prevent nations from giving it the power, and entrusting it with the responsibility, to do these jobs.

B. By Amending the United Nations Charter to Eliminate Weaknesses

The United Nations must be changed if it is to keep the peace. Some of the most important changes follow:

1. *Enforcement.* The only provision for enforcement in the United Nations is on nations (by order of the Security Council), *not* on individuals. Thus *war,* or economic and other measures leading to war, are the only methods of enforcement possible. History shows that when this is the only enforcement possible, no enforcement is actually attempted, and the system breaks down.

Enforce on Nations or on Individuals?

Reliance for enforcement should be changed from enforcement on *nations*, by war or other sanctions, to enforcement on *individuals* by an international FBI. Provision for enforcement on nations, except for putting down rebellion, should be eliminated.

Enforcement of law on individuals by international police is the answer to the problem of enforcing world law, including control of atomic energy. Enforcement on nations by war is so brutal and destructive, and so suicidal to the nations trying to so enforce, that it will not be used and cannot be used in an atomic age. Hamilton, Madison, and others rejected this method for the United States Constitution. As Hamilton said ". . . to coerce the states is one of the maddest projects that was ever devised." Suppose that after she has atomic bombs, Russia takes a piece of Iran, and the United Nations, ignoring Russia's veto, tells the United States to help stop Russia by war. Should we try, our cities, as well as Russia's, would be destroyed by atomic bombs. Therefore probably we would not even try, unless our own vital interests made it imperative, and Russia might get away with taking Iran, as Italy did taking Ethiopia, or Japan with taking Manchuria. Enforcement on individuals, however, is possible and practical. The time to have dealt with Hitler was as an individual, in Munich in 1923, when he staged his abortive "Beerhall Rebellion," as a traitor to world peace, instead of later with the loss of fifty million lives.

2. *Representation.* In the Assembly each nation has one vote, regardless of its population or strength. Thus twenty nations south of the Rio Grande River have 20 votes, with a population of around 120 million. The two nations north of the Rio Grande, with a population over 150 million, have two votes. Obviously this is unfair. Also *nations* are represented in the Assembly, not *people*, and representatives may be recalled by their nations at any time, thus removing their independence of action.

Representation Based on Population and Economic Development

Representation in the Assembly should be changed from "one-nation, one-vote" to fair representation based on population and economic development. Possibly two houses should replace the present Assembly, with representation in one based on population (with some educational qualification), and representation in the other based on economic development as measured by an index combining production of steel, aluminum, and electric power, miles of railroad, etc.

Until this is done no real power is likely to be given to the Assembly. Great nations such as the United States and Russia probably will not transfer any real authority to the Assembly, or give up their veto, until they have representation proportionate to their present power in world affairs.

Representatives in both houses preferably should be elected by the people in districts, as we elect representatives to the House. Representatives should be free to vote their own convictions. They would then tend to divide on issues, instead of on national boundary lines as now occurs in the United Nations Assembly.

3. *The Veto.* Under the veto, any one of the five great powers can keep the United Nations from reaching any decision or taking any action. Clearly this makes the United Nations ineffective. How many laws could be passed in our Congress if passage required unanimous consent? How effective would law enforcement be if any powerful criminal could prevent it by saying "No"?

Yet as long as enforcement against nations by war is contemplated, the great nations will wish to retain the veto to prevent the majority from declaring war against them. And as long as the present basis of representation is used, the veto is almost inevitable. As soon as the bases for enforcement and representation are changed as recommended above, the veto can and should be eliminated.

4. *Powers of the Assembly, the Security Council, and the World Court.* The Assembly can discuss and recommend but not legislate. The Security Council combines legislative, judicial, and executive powers. Such combination rarely has worked well. The World Court can try cases only if both nations involved agree. It cannot try cases involving individuals, and has no District Courts.

World Congress

The Assembly should be changed into a real congress or world parliament. It should then be given power to legislate, to make laws, within a field limited to questions directly affecting world peace. These laws should apply to individuals and be enforceable against individuals all over the world.

A World Executive

The Security Council should be changed into a World Executive group, with powers corresponding to the President of the United States. Under the Security Council would be executive departments, including a world FBI (and whatever armed forces are necessary), to enforce laws passed by the World Congress, and decisions of world courts.

A New World Court

The World Court should be expanded, with lower courts all over the world to interpret world law and to try alleged breakers of world law. Jurisdiction of these world courts should be made compulsory for all disputes between nations, for all suits by citizens of one nation against another nation or its citizens, for all interpretations of world law, and for trying all alleged criminals against world law.

Raising Revenue

At present the United Nations must depend for funds on grants from member nations. To provide dependable revenue it should be given the power to raise funds directly, for example from customs receipts.

5. *Control Over National Armaments and Economic War.* The United Nations lacks the authority to control national armaments, or to prevent acts of economic war such as raising tariffs and devaluing currencies.

Full Control Over National Armaments

The United Nations must be given power to prohibit the manufacture or ownership, by individuals or governments, of any of the means of aggressive warfare. It must own and control dangerous aspects of atomic development. It must prohibit both the preparation for, and the use of, force in the settlement of international disputes. The United Nations must have an effective international inspection force, with free access to every country, to prevent illegal attempts to produce prohibited armaments. The United Nations must have an effective international FBI to arrest individuals found breaking world law and to bring them to trial. The United Nations should have whatever armed forces are necessary, directly under its own control, to suppress rebellion should that occur.

The Baruch Plan for Control of Atomic Energy

This plan calls for a world Atomic Development Authority, owning and controlling all dangerous phases of the production of atomic energy. Inspection is provided to prevent nations from making atomic bombs. Enforcement would be by war or threat of war against nations, by action of the UN Security Council without any veto. As the international control system was established, the United States would gradually transfer knowledge of atomic energy and give up her present stock pile of atomic bombs. Other weapons of war would not be subject to control.

The Baruch Plan Is Not Enough

An atomic development authority and provision for free inspection certainly are necessary. However the fatal defect of the Baruch Plan is that other weapons beside atomic energy are not controlled. As long as this is true, nations can prepare for war with other weapons, then seize atomic plants within their borders and soon have atomic bombs. Under these conditions the Baruch Plan, even if in full operation, would only represent an atomic balance of power, a "fire alarm" system to give other nations a few months notice before atomic bombs could be used against them. Another serious defect is that no effective method of enforcement is provided. The plan assumes that by removing the veto separate armed nations can find security by formally undertaking to use their respective armies jointly against any one of their number that violates agreements. This failed with the League of Nations and almost certainly would fail again. Effective enforcement must rest primarily on police, acting on individual violators.

We must conclude that the Baruch Plan for control of atomic energy, even if it could be put into effect, could not maintain peace.

Control Over Economic War

The United Nations also should be given the power to prevent nations from fighting economic wars by raising (without the consent of the United Nations) their present tariffs or other barriers to trade, or by devaluing their currencies. Gradually present tariffs and other barriers could be reduced by mutual agreement.

Not Utopia but Reasonable Hope for Peace

Strenthening the United Nations in this way would *not* eliminate want, hatred, distrust, prejudice, greed, and other human ills and failings. But for the first time in human history there would be effective methods of dealing with them on a world scale by law and government. War would no longer be the inevitable result of human evil, weakness, and disputes.

With these changes the United Nations would be able to enact, interpret, and enforce world law within the narrow field necessary to maintain peace. Nations no longer could arm against each other. Fear would be largely eliminated and a great measure of security provided for all nations.

C. By United States Leadership in Amending the United Nations Charter

The United Nations Charter provides in Article 109 for calling a conference to draw up amendments to the Charter. Such a conference can be called by a two-thirds vote of the Assembly and affirmative vote of any 7 of the 11 members of the Security Council. It cannot be vetoed. The United States should take the leadership in calling for such a conference.

Concurrent Resolutions Before Congress

The movement to amend the United Nations Charter is making real progress. On July 9, 1947, Senate Concurrent Resolutions 23 and 24 and House Concurrent Resolutions 59-68 were introduced. The first, sponsored by Senators Baldwin, Byrd, Cain, Ferguson, Flanders, McMahon, O'Mahoney, Sparkman, Taylor, and Tobey calls for strengthening the United Nations. The others, sponsored by Senators Chavez, Johnston, Murray, Pepper, Taylor, and Tobey, and by Representatives Byrne, Hale, Hays, Judd, Kefauver, Mansfield, Muhlenberg, Mundt, Nixon and Richards, call for a conference of the United Nations, pursuant to Article 109, to make "the United Nations capable of enacting, interpreting, and enforcing world law to prevent war."

These resolutions open the way to peace. If the United States takes the lead in urging a conference to revise and strengthen the United Nations Charter, most nations almost certainly will agree. Already leaders of both British parties have endorsed world government. So have Chinese leaders. New Constitutions of France and Italy provide for transfer of external sovereignty to a world government. Many small nations at the last meeting of the United Nations Assembly also favored strengthening amendments.

What About Russia?

Would Russia participate in real strengthening of the United Nations? We cannot tell until the proposal is made to her. She would have as much to gain as any other nation from the real security resulting. If she does participate, durable peace will be very probable. If she refuses nothing will have been lost. The United States also will gain moral support from other nations by sponsoring a fair proposal offering reasonable hope of

peace. We and the world have everything to gain and little or nothing to lose from moving rapidly to strengthen the United Nations into Federal World Government.

D. By Your Work and Mine

The United States government will lead in giving the United Nations real power to maintain peace only when the American people—you and I and others—understand what is needed and give our support. You can help to build peace by doing the following things:

1. *Inform Yourselves.* Study and learn how the United Nations must be strengthened to make it able to prevent war.

2. *Inform Others.* Take part in this World Peace Speaking Program in your school. Help to get it put on in other schools. Speak at young peoples' meetings at churches, in schools, etc. Distribute literature for others to read. Suggest that speakers be brought to school assemblies, PTA meetings, churches, clubs, etc.

3. *Let Your Senators and Congressman Know.* Visit or write them, asking them to support Congressional action (such as the resolutions mentioned above) for immediate strengthening of the United Nations, to give it real powers of government.

4. *Join or Organize Groups Working to Strengthen the United Nations.* If there is a chapter of the Student Division of United World Federalists in your school, join it and help. If there is not, write to United World Federalists, Box 2274, Greensboro, N. C., and get literature, suggestions for speakers, and suggestions for organizing a chapter.

If we work together, our government will soon take the lead in strengthening the United Nations, and World War II can be prevented.

III. CONCLUSION

To summarize, the United Nations should be strengthened, *First,* because atomic war is so destructive that *peace is now essential; Second,* because the present *drift toward war* must be stopped; *Third,* because *other proposals* for peace are *inadequate; Fourth,* because the *present United Nations is too weak* to prevent war; and *Fifth, because* World War III can be prevented *by strengthening the United Nations.*

The United Nations can be strengthened, *First,* by making *full use* of the *present United Nations; Second,* by *amending the United Nations Charter to eliminate its weaknesses* (enforcement on nations; unfair representation; the veto; lack of powers for the Assembly, the Security Council, and the World Court; and lack of control over national armaments and economic war); *Third,* by *United States leadership* in amending the United Nations Charter; and *Fourth,* by *your work and mine.*

The Urgency

Unless the present armament race between the United States and Russia can be stopped quickly, World War III is almost inevitable. Scientists say that Russia will have atomic bombs, perhaps in a few months,

almost certainly in five years. Unless we get effective international control of national armaments, so that no nation has atomic or other offensive weapons, *before* Russia has many atomic bombs, there will be relatively little chance of preventing World War III.

What the United States does in the next few years will be decisive. We must either give the United Nations real power to maintain peace, or our civilization will be destroyed. Which shall it be, peace or destruction? It's up to US.

THE UNITED NATIONS: ITS RECORD OF ACHIEVEMENT

(Excerpts from an article by Dr. Leland M. Goodrich, Professor of Political Science, Brown University, in Foreign Policy Reports, volume 23, pages 162-172, September 15, 1947.)

The Charter as written at San Francisco provided the legal basis for a working organization. By reference to the terms of the Charter it was possible to foretell with some degree of accuracy the structural lines of this organization and how in general it would function. It remained, however, for actual practice under the Charter to give it flesh and blood. It is now possible, after almost two years of experience, to draw some additional conclusions with regard to the nature and promise of the Organization. Of course it must always be borne in mind that the UN, so long as it is a living thing, will be in a state of transition, adapting itself by usage as well as by formal amendment, to changing conditions and needs.

As the UN has become an established functioning organization, forced to deal realistically with a variety of international problems by the slow methods of international cooperation, there has been an inevitable tendency for it to draw upon League experience and to become in fact the successor to that organization, continuing, by much the same methods, the important work which the League first undertook. Thus the UN is no longer generally regarded as representing an essentially new approach to the problem of international organization, but rather is viewed, in proper historical perspective, as a phase of the evolutionary process by which social organization is developed to meet new problems and new needs.

Quite in line with League experience and with the emphasis at San Francisco, the economic and social work of the UN has come to occupy relatively a much more important place than was anticipated by some. During the war and in the months immediately following there was an inevitable tendency to emphasize the role of military power in international relations. While the importance of power is still recognized, we are coming to see that man cannot live by force alone. The disruption of the economic and social life of the world by the war has brought recognition of the need of more emphasis upon social and economic reconstruction. Even those primarily interested in the maintenance of international peace and

security are coming to recognize that only under favorable economic and social conditions does peace have the best chance to endure.

"Town Meeting of the World"

Partly as the result of this emphasis on the economic and social, but also because of its more representative character and the greater flexibility of its powers and procedures, the General Assembly has come to assume a central role in the UN. Senator Vandenberg's characterization of it as "the town meeting of the world" has already been realized in practice. It has not only provided a forum, but it has shown itself capable of taking decisions. It has come to play an important, although not dominant, role in the maintenance of international peace and security for which the Charter declares the Security Council to be primarily responsible. Significant is the fact that it was the General Assembly which in the end was able to adopt an acceptable decision in the Spanish question, and that the knotty Palestine problem, charged with serious implications for world peace, was submitted to the General Assembly for investigation and report. Of course it remains true that within the sphere of its special responsibilities the Security Council can, if it so chooses, limit the General Assembly to discussion, and it can disregard such protests as the Assembly made with respect to the veto and the action of the Council on the admission of new members. Still the General Assembly has at its disposal means of exercising pressure through public sentiment and political influence, the effectiveness of which should not be underestimated.

So far as the Security Council itself is concerned, its principal work has been in connection with the pacific settlement of disputes, not enforcement action. Here again the failure of great power agreement to materialize has been an important factor. With the veto operating absolutely, the Security Council cannot be expected to take any important decisions regarding the organization of enforcement measures or their execution so long as the permanent members of the Council are in fundamental disagreement. On the other hand, the Council can function under Chapter VI, though its effectiveness here too is admittedly reduced. In any case, it is likely that the Security Council will continue to be primarily concerned with the peaceful settlement or adjustment of dangerous disputes and situations, and that the taking of enforcement measures will be highly exceptional.

A significant development in the UN system in practice has been the importance of the role the Secretary-General has come to assume. For reasons largely of a personal nature, the Secretary-General of the League had failed to provide leadership and direction of the organization. The need for such leadership is particularly great in the case of the UN, in large part because of the necessity of properly coordinating the work of the UN and the specialized agencies. Furthermore, the nature of the UN organization is such that unless the Secretary-General is prepared to take initiative, there is great danger that the broad international point of view will be lost sight of in the welter of conflicting national interests and departmental and agency jealousies.

Weaknesses: Inherent or Remediable?

Two years of experience have inevitably revealed weaknesses in the UN system. Some of these are fundamental in character. They are inherent in the type of organization that it is. Others, and the ones to which chief consideration will be given here, are those which have appeared in the actual structure of functioning of the UN as an international cooperative enterprise. While their importance can be overstressed, there can be no doubt that elimination of such defects would considerably improve the chances of success.

The inherent weakness of the UN is that it is an organization based on the principle of the sovereign equality of its Members, which as worked out in detail means that the organs of the UN have no authority to deal directly with individuals, to levy taxes, and to raise armed forces, but instead must always deal with national governments which may or may not cooperate. Obviously a world government organized on federal principles would be a stronger instrument for achieving world purposes but, theoretically superior as it may be, there is no practical possibility of realizing it at the present time. The question then arises whether a more highly integrated regional system, which in all likelihood would be regarded as directed against the part of the world left out, would be preferable to a loose global system which, in the view of many, has possibilities of developing into a stronger system at a later time.

More relevant for our purposes are those weaknesses which are not inherent in this type of organization but which are peculiar to the UN as it has been set up and has developed. For one thing, it would seem that the Charter, in certain respects, is poorly drafted. It is much longer than the Covenant of the League and one result is that its provisions are much more detailed. In addition to introducing an undesirable element of rigidity into the Charter, this encourages wrangling over technicalities and in the present state of international relations full advantage on occasion has been taken of this opportunity.

An important need of such an organization is the attainment of universality of membership. The League suffered from having failed to attain that goal. Without passing judgment on the question whether all states should be admitted or only those which satisfy certain prescribed conditions as to conduct and intent, it can be stated that the provisions of the Charter make it possible for the attainment of universality to be indefinitely postponed by the action of one permanent member of the Security Council. This particular application of the so-called "great-power veto" can be more serious in its consequences than the other uses more commonly discussed.

Another weakness of the UN, more the result of the manner in which the Charter is applied than of the actual phraseology, is the emphasis placed on the participation and representation of states to the exclusion of individuals in their private capacities. Of course, in any organization based on the principle of international cooperation, no important decision can be taken except by the official representatives of the states and much

of the preparatory work should no doubt be done by those possessing official character if the results are to have the best chance of being accepted. Nevertheless, in the work of the League of Nations, the private person, selected on the basis of individual competence and free to express his own views, had an important role, particularly on advisory committees. If the organs of the UN are to provide leadership in setting standards, particularly in the economic and social field, it would seem desirable that more use should be made of the individual as such.

The Charter has frequently been criticized for its failure properly to recognize the role of law in international relations. Practice under the Charter has done little to date to remedy this situation. It is symptomatic that the United States, in acceping he compulsory jurisdiction of the International Court of Justice, refused to be bound by a decision of the Court as to whether a particular dispute related to a matter "essentially within the domestic jurisdiction of the United States." It is a ground for real concern that the more powerful members of the UN are reluctant to submit their cases to legal judgment. Past experience would seem to indicate that in the long run peace must rest on a legal basis. Law without force may be weak, but force without law is tyranny.

The voting procedure of the Security Council, at least as it has developed in practice, has been another element of weakness. In several cases, the taking of formal decisions has been prevented by the exercise of the so-called veto, leading to the charge of willful obstruction. The remedy is not easy to discover, since the condition is primarily the result of basic conflicts among the permanent members. The exercise of greater restraint, as urged in the General Assembly resolution of November 19, 1946, would obviously help. Much can be said for further limiting the unanimity requirement so as to make it no longer applicable to decisions taken under Chapter VI. Finally, less emphasis might be placed on the actual voting process. At times it has seemed as though members of the Council were more interested in recording a majority or a veto than in reaching agreement. Considering that the full effectiveness of the Security Council depends on agreement, there is something to be said for more restraint in having recourse to voting.

In spite of many encouraging examples of liberal interpretation of the powers of the UN organs with the practical effect of narrowing the application of the domestic jurisdiction clause, Article 2, paragraph 7, still remains a serious threat to the effectiveness of the Organization. This is particularly the case where it is possible for one member to prevent a decision, or to prevent a decision from being implemented, by a narrow view of what is a matter of international concern. The Soviet invocation of the domestic jurisdiction concept in atomic energy discussions and in the consideration of the Balkan question, and the United States reservation covering domestic jurisdiction when accepting the compulsory jurisdiction of the Court are examples of action under this paragraph which can greatly weaken, if not nullify, the work of the UN.

Future Role of UN

While the UN has thus far in its short life produced a solid body of achievement, there is as yet no reasonable assurance that it will succeed where the League failed. To be sure it started with certain advantages over the League. It had the benefit of League experience and all the great powers were members of it from the beginning. But it is under one great handicap which the League did not initially experience. It is called upon to operate in a world rent more than ever by conflicting ideologies and confiicting political and economic systems. Under such conditions the measure of general agreement necessary to the success of international cooperation is difficult to attain. The question of greatest immediate concern for the future of the UN is the ability of the Soviet Union and the United States to discover sufficient basis for genuine cooperation to permit them to work together constructively instead of working at cross purposes. If such bases of cooperation could be found there is every reason to be optimistic regarding the ability of the UN to achieve its purposes. If the present quasi-deadlock persists, some useful results, within the limited areas where both parties see advantage in cooperating, will be obtained, but the organization will fall short of its initial promise. If, on the other hand, relations between the two countries should deteriorate to the point that no cooperation, even on a limited basis, is possible, the UN as originally conceived will in all likelihood cease to exist, and may assume the form of a limited partnership, serving primarily the security interests of its members.

In view of the certain consequences of another war, waged with the new weapons which modern science provides, it is difficult to understand why any government should follow a line of policy which courts the risk of war. Even though the world today is deeply divided by ideological conflict and the rivalry of national interests and competing political and economic systems, we have the assurance of responsible leaders on both sides that peace above all is necessary, and that peaceful competition between rival systems is possible without resort to armed force. If we accept this assurance at its face value, it is possible to foresee a useful, in fact, necessary role for the UN.

PRESIDENT TRUMAN AT THE RIO CONFERENCE

(Excerpts from an address by President Harry S. Truman to the Inter-American Defense Conference at Rio de Janeiro, Brazil, on September 2, 1947.)

You are assembled here as the representatives of the nations of this hemisphere which have been banded together for over a half century in the Inter-American system. You have successfully accomplished the task of putting into permanent form the commitments made in the Act of Chapultepec. You have made it clear to any possible aggressor that the American Republics are determined to support one another against attacks. Our

nations have provided an example of good neighborliness and international amity to the rest of the world, and in our association together we have strengthened the fabric of the United Nations. You can be justly proud of the achievements of this conference and I commend the noble spirit which has inspired your efforts.

While we are assembled here together, I wish to discuss with you the responsibilities which our nations share as a result of the recent war. For our part, the United States is deeply conscious of its position in world affairs. We recognize that we have an obligation and that we share this obligation with the other nations of the Western Hemisphere. Therefore, I take this occasion to give you a frank picture of our view of our responsibility and how we are trying to meet it.

The people of the United States engaged in the recent war in the deep faith that we were opening the way to a free world and that out of the terrible suffering caused by the war something better would emerge than the world had known before.

The post-war era, however, has brought us bitter disappointment and deep concern.

We find that a number of nations are still subject to a type of foreign domination which we fought to overcome, many of the remaining peoples of Europe and Asia live under the shadow of armed aggression.

No agreement has been reached among the Allies to maintain the outlines of a peace settlement. In consequence, we are obliged to contemplate a prolonged military occupation of enemy territories. This is profoundly distasteful to our people.

Almost everywhere in Europe, economic recovery has lagged. Great urban and industrial areas have been left in a state of dependence on our economy which is as painful to us as it is to them. Much of this economic distress is due to the paralysis of political fear and uncertainty in addition to the devastation caused by war.

This situation has impeded the return to normal economic conditions everywhere in the world and has hampered seriously our efforts to develop useful forms of economic collaboration with our friends in other areas.

We did not fully anticipate these developments. Our people did not conceive, when we were fighting the war, that we would be faced with a situation of this nature when hostilities ceased. Our planning for peace presupposed a community of nations sobered and brought together by frightful suffering and staggering losses, more than ever appreciative of the need for mutual tolerance and consideration and dedicated to the task of peaceful reconstruction.

In view of the unfortunate conditions which now prevail, we have faced some difficult problems of adjustment in our foreign policy. I would not say that we have made no mistakes. But I think that the elements of the policy we have evolved thus far are sound and justifiable.

The fundamental basis of the policy of the United States is for permanent world peace. We are determined that, in the company of our friends, we shall achieve that peace.

We are determined because of the belief of our people in the principle that there are basic human rights which all men everywhere should enjoy. Men can enjoy these rights—the right to life itself, and the right to share fully in the bounties of modern civilization—only when the threat of war has been ended forever.

The attainment of world-wide respect for essential human rights is synonymous with the attainment of world peace. The peoples of the earth want a peaceful world, a prosperous world, and a free world, and when the basic rights of men everywhere are observed and respected there will be such a world.

We know that in the hearts of the common people everywhere there is a deep longing for stability and for settled conditions in which men can attain personal security and a decent livelihood for themselves and their children. We know that there are aspirations for a better and a finer life which are common to all humanity. We know—and the world knows—that these aspirations have never been promoted by policies of aggression.

We shall pursue the quest for peace with no less persistence and no less determination than we applied to the quest for military victory.

There are certain important elements in our policy which are vital to our search for permanent peace.

We intend to do our best to provide economic help for those who are prepared to help themselves and each other. But our resources are not unlimited. We must apply them where they can serve most effectively to bring production, freedom and confidence back to the world. We undertook to do this on an individual basis in the case of Greece and Turkey, where we were confronted with specific problems of limited scope and of peculiar urgency. But it was evident, at the time that the decision was made early this year, that this precedent could not be applied generally to the problems of other European countries. The demands elsewhere were of far greater dimensions. It was clear that we would not be able to meet them all. It was equally clear that the peoples of Europe would have to get together and work out a solution of their common economic problems. In this way they would be able to make the most of their resources and such help as they might receive from others.

Another important element of our policy vital to our search for peace, is fidelity to the United Nations. We recognize that the United Nations has been subjected to a strain which it was never designed to bear. Its role is to maintain the peace and not to make the peace. It has been embroiled in its infancy in almost continuous conflict. We must be careful not to prejudge it by this unfair test. We must cherish the seedling in the hope of a mighty oak. We shall not forget our obligations under the charter, and we shall not permit others to forget theirs.

In carrying out our policy we are determined to remain strong. This is in no way a threat. The record of the past speaks for us. No great nation has been more reluctant than ours to use armed force. We do not believe that the present international differences will have to be resolved by armed

conflict. The world may depend upon it that we shall continue to go far out of our way to avoid anything that would increase the tensions of international life.

But we are determined that there shall be no misunderstanding in these matters. Our aversions to violence must not be misread as a lack of determination on our part to live up to the obligations of the United Nations charter or as an invitation to others to take liberties with the foundations of international peace. Our military strength will be retained as evidence of the seriousness with which we view our obligations.

This is the course which our country is endeavoring to follow. I need not tell you how important it is to our success that we have your understanding support, and counsel. The problem is in the deepest sense a common one for the hemisphere. There is no important aspect of it which does not affect all of us. No solution of it can be fully successful in which we do not all cooperate.

The Western Hemisphere cannot assure world peace, but without the Western Hemisphere no peace is possible. The Western Hemisphere cannot alone provide world prosperity, but without the Western Hemisphere no world prosperity is possible.

I have no desire to overlook the difficulties that have been encountered in the past and will continue to be encountered in the future. All of us are young and vigorous nations. At times we have been impetuous in our relations with one another. There has been a natural tendency for us to exhibit the same exuberance in our differences and our criticisms as in our friendships. Wide differences of background and tradition have had to be overcome.

But I believe that we may view with sober satisfaction the general history of our hemisphere. There has been steady progress in the development of mutual respect and of understanding among us. As the United States acquires greater maturity, as its experience becomes deeper and richer, our people gain in appreciation of the distinguished cultural traditions which flourish among neighbors in the western world. I hope that as your acquaintance with us broadens, you will appreciate our fundamental good-will and will understand that we are trying to bear with dignity and decency the responsibility of an economic power unique in human history.

SECRETARY MARSHALL AT HARVARD

(Excerpts from the address of Secretary of State George C. Marshall at Harvard University, June 5, 1947.)

I need not tell you gentlemen that the world situation is very serious. That must be apparent to all intelligent people. I think one difficulty is that the problem is one of such enormous complexity that the very mass of facts presented to the public by press and radio make it exceedingly difficult for the man in the street to reach a clear appraisement of the

situation. Furthermore, the people of this country are distant from the troubled areas of the earth and it is hard for them to comprehend the plight and consequent reaction of the long-suffering peoples, and the effect of those reactions on their government in connection with our efforts to promote peace in the world.

In considering the requirements for the rehabilitation of Europe the physical loss of life, the visible destruction of cities, factories, mines and railroads was correctly estimated, but it has become obvious during recent months that this visible destruction was probably less serious than the dislocation of the entire fabric of European economy. For the past ten years conditions have been highly abnormal. The feverish preparation for war and the more feverish maintenance of the war effort engulfed all aspects of national economies. Machinery has fallen into disrepair or is entirely obsolete. Under the arbitary and destructive Nazi rule, virtually every possible enterprise was geared into the German war machine. Long-standing commercial ties, private institutions, banks, insurance companies and shipping companies disappeared, through loss of capital, absorption through nationalization or by simple destruction. In many countries, confidence in the local currency has been severely shaken. The breakdown of the business structure of Europe during the war was complete. Recovery has been seriously retarded by the fact that two years after the close of hostilities a peace settlement with Germany and Austria has not been agreed upon. But even given a more prompt solution of these difficult problems, the rehabilitation of the economic structure of Europe quite evidently will require a much longer time and greater effort than had been foreseen.

There is a phase of this matter which is both interesting and serious. The farmer has always produced the foodstuffs to exchange with the city dweller for the other necessities of life. This division of labor is the basis of modern civilization. At the present time it is threatened with breakdown. The town and city industries are not producing adequate goods to exchange with the food-producing farmer. Raw materials and fuel are in short supply. Machinery is lacking or worn out. The farmer or the peasant cannot find the goods for sale which he desires to purchase. So the sale of his farm produce for money which he cannot use seems to him an unprofitable transaction. He, therefore, has withdrawn many fields from crop cultivation and is using them for grazing. He feeds more grain to stock and finds for himself and his family an ample supply of food, however short he may be on clothing and the other ordinary gadgets of civilization. Meanwhile people in the cities are short of food and fuel. So the governments are forced to use their foreign money and credits to procure these necessities abroad. This process exhausts funds which are urgently needed for reconstruction. Thus a very serious situation is rapidly developing which bodes no good for the world. The modern system of the division of labor upon which the exchange of products is based is in danger of breaking down.

The truth of the matter is that Europe's requirements for the next three or four years of foreign food and other essential products—principally from America—are so much greater than her present ability to pay that she must

have substantial additional help, or face economic, social and political deterioration of a very grave character.

The remedy lies in breaking the vicious circle and restoring the confidence of the European people in the economic future of their own countries and of Europe as a whole. The manufacturer and the farmer throughout wide areas must be able and willing to exchange their products for currencies the continuing value of which is not open to question.

Aside from the demoralizing effect on the world at large and the possibilities of disturbances arising as a result of the desperation of the people concerned, the consequences to the economy of the United States should be apparent to all. It is logical that the United States should do whatever it is able to do to assist in the return of normal economic health in the world, without which there can be no political stability and no assured peace. Our policy is directed not against any country or doctrine but against hunger, poverty, desperation and chaos. Its purpose should be the revival of a working economy in the world so as to permit the emergence of political and social conditions in which free institutions can exist. Such assistance, I am convinced, must not be on a piece-meal basis as various crises develop. Any assistance that this Government may render in the future should provide a cure rather than a mere palliative. Any government that is willing to assist in the task of recovery will find full cooperation, I am sure, on the part of the United States Government. Any government which maneuvers to block the recovery of other countries cannot expect help from us. Futhermore, governments, political parties or groups which seek to perpetuate human misery in order to profit therefrom politically or otherwise will encounter the opposition of the United States.

It is already evident that, before the United States Government can proceed much further in its efforts to alleviate the situation and help start the European world on its way to recovery, there must be some agreement among the countries of Europe as to the requirements of the situation and the part those countries themselves will take in order to give proper effect to whatever action might be undertaken by this Government. It would be neither fitting nor efficacious for this Government to undertake to draw up unilaterally a program designed to place Europe in its feet economically. This is the business of the Europeans. The initiative, I think, must come from Europe. The role of this country should consist of friendly aid in the drafting of a European program and later support of such a program should be a joint one, agreed to by a number, if not all European nations.

An essential part of any successful action on the part of the United States is an understanding on the part of the people of America of the character of the problem and the remedies to be applied. Political passion and prejudice should have no part. With foresight, and a willingness on the part of our people to face up to the vast responsibility which history has clearly placed upon our country, the difficulties I have outlined can and will be overcome.

TO SURVIVE WE MUST SERVE

(Excerpts from an article by Chancellor Arthur H. Compton, of Washington University, in the Rotarian, volume 70, pages 8-10, June, 1947.)

Let us look ahead, to say 1970, and visualize a World War III. Jet-propelled planes or rockets with atomic warheads will be sent without warning at each of the several hundred enemy production centers. No city of more than 100,000 population will remain effective after the first hour of war. At least 10 percent of the attacked nation's population will be wiped out in the initial blow.

Rockets and planes from hidden installations will carry the reply. Though the attacker's citizens may have moved underground, his great cities and his surface production plants will be annihilated. If the United States is a party of such a war, its cities will be destroyed and about one out of every four persons will be killed. The winner in such a struggle will gain a hollow victory. He will control the world, but of what value will that be with civilization gone and the population decimated?

To prevent such a holocaust is the challenge of our day. If we can ward off a world war for the next 30 years, it is probable that there will be no more war. What can be done to get the world safely through this period of danger?

Recently I gave thought to this problem when asked by the United States War Department to prepare a statement outlining the conditions upon which depends the safety of my country. Five factors seemed to me vital to national security, and they are: first, the armed forces; second, international political adjustments; third, basic national strength; fourth, economic relations with neighbors; and, fifth, world-wide education for peace. Let us consider each briefly and broadly.

1. *Armed defense.* Of primary concern to any nation is the fact that no nation can protect its people from widespread destruction and extensive casualties if war should come. Military preparations may reduce this damage and by ensuring a destructive reply may greatly reduce the probability of attack. Perhaps advance preparation could bring eventual victory, but this would be only after we had ourselves been severely injured.

Neither use nor elimination of the atomic bomb solves the problem. Before it was invented, we had destructive armadas of airplanes and supersonic rockets, and we now hear of yet more terrible means of mass destruction such as germs and land poisoning. Speaking as a scientist, I may say that the ingenuity of man to produce catastrophic devices has advanced too far for us to suppose that wars may be made free of serious danger to mankind merely because we put under control our latest and most dramatic weapon.

2. *Political adjustments.* These are important, for they determine the framework within which the nations must work together.

Let us hope that the United Nations will in time develop into a world government that can keep our international house in order. But let us beware of putting too great faith in mere political adjustments as a basis for

lasting peace. Not even the signing of the Constitution in the United States was sufficient to prevent the outbreak two generations later of a great civil war. Still less have treaties between nations—the Kellogg-Briand Pact, to name but one—prevented armed conflict when their interests have clashed.

3. *National strength.* If the United States is strong, the reason primarily is that Americans have come to depend upon each other in all aspects of our lives. We have learned that we can do many things together which if done separately would be difficult or impossible.

Each part of the country makes its essential contribution to the total life. Industry and commerce are nation-wide. The press and radio do not stop at State boundaries. If a flood causes disaster in the Ohio Valley, help from all the nation brings relief. If the economic life of Tennessee is handicapped by erosion and floods, a TVA development supported by the entire nation enables its people again to contribute their important share to the nation's economy.

The United States has enormous natural resources and tremendous industrial development. What makes them effective as a factor in national defense is unity of purpose and development.

4. *Economic Relations.* Not long, as the lives of nations go, can the United States keep military superiority. Political agreements are unreliable safeguards. But economically the United States is the world's greatest power. It now finds itself almost alone in the world in having what is needed for a vigorous industrial development. Europe and the Far East are short of food and shelter. The economy of many nations is weakened or shattered.

What the United States can do to help the recovery of a war-devastated world may be limited, yet the limited amount represents the opportunity to make it an organic part of the life of other nations.

If it does not give this help, the other nations will suffer through until they find a way to live without the United States. The result will be a world divided against itself with ours eventually the minority and losing side. Entering fully now into the world's enterprise will, on the other hand, mean for Americans a greater opportunity for growth; and as we strengthen others, we ourselves will have a double portion of that increasing strength.

5. *Education for peace.* Herein lies our ultimate hope. Armed forces and the new political mechanism of the United Nations are expedient means to cope with the problems of transition. They are to hold the dikes until humanity can build the peace envisaged by UNESCO, the United Nations Educational, Scientific, and Cultural Organization. "Peace is not the mere absence of hostilities," declares its program, which recently I shared in writing at Paris. "It is rather a condition of mutual confidence, harmony of purpose, and coordination of activities in which free men and women can live a satisfactory life."

Thomas Paine sensed this with prophetic insight in the days when 13 American colonies were striving to become a nation, saying: "He that would make his own liberty secure must guard even his enemy from oppression; for if he violates this duty, he establishes a precedent that will reach himself."

We live in a day when this is so demonstrably true that a nation's safety no longer lies in the ability of its armed forces to repel invasion. Safety against attack now demands that we make our services so essential to our neighbors they cannot afford to fight us. The admonition "Thou shalt love they neighbor" thus becomes a universal imperative and service-to-others is synonymous with survival-of-self. For if in the near future all peoples and all nations do not begin increasingly to share in the good life, *none may!*

Our once-proud "modern man is obsolete," to quote Norman Cousins. It is not enough for us to look after our own affairs and to trust God or the State or the law of social evolution to make our actions contribute to the common welfare. We are forced to think for ourselves and to face up to difficult choices. We are challenged to acquire a positive and dynamic faith, based less upon sentimentality or fear than upon the demonstrated interdependence of mankind.

Herein lies, I believe, the true significance of the release of nuclear energy by chain reaction. What happened at Hiroshima and Nagasaki will, in the perspective of time, become but incidents recorded in history books. What will emerge as truly important is that on December 2, 1942, science dramatized and reinforced the truth of an ancient teaching. "The greatest among you shall be the servant of all" no longer is a mere guide to happiness.

In this atomic age it expresses the condition essential for the strength and even the survival of nations.

SECRETARY MARSHALL AT U. N. ASSEMBLY

(Excerpts from an address by Secretary of State George C. Marshall to the General Assembly of the United Nations at Lake Success, N. Y., on September 17, 1947.)

The effective operation of the United Nations Security Council is one of the crucial conditions for the maintenance of international security. The exercise of the veto power in the Security Council has the closest bearing on the success and the vitality of the United Nations.

In the past the United States has been reluctant to encourage proposals for changes in the system of voting in the Security Council. Having accepted the Charter provisions on this subject and having joined with other permanent members at San Francisco in a statement of general attitude toward the question of permanent members unanimity, we wished to permit full opportunity for practical testing. We were always fully aware that the successful operation of the rule of unanimity would require the exercise of restraint by the permanent members, and we so expressed ourselves at San Francisco.

It is our hope that, despite our experience to date, such restraint will be practiced in the future by the permanent members. The abuse of the right of unanimity has prevented the Security Council from fulfilling its

true functions. This has been especially true in cases arising under Chapter VI and in the admission of new members.

The Government of the United States has come to the conclusion that the only practicable method for improving this situation is a liberalization of the voting procedure in the Council.

The United States would be willing to accept, by whatever means may be appropriate, the elimination of the unanimity requirement with respect to matters arising under Chapter VI of the Charter, and such matters as applications for membership.

We recognize that this is a matter of significance and complexity for the United Nations. We consider that the problem of how to achieve the objective of liberalization of the Security Council voting procedure deserves careful study. Consequently, we shall propose that this matter be referred to a special committee for study and report to the next session of the Assembly. Measures should be pressed concurrently in the Security Council to bring about improvements within the existing provisions of the Charter, through amendments to the rules of procedure, or other feasible means.

The scope and complexity of the problems on the agenda of this Assembly have given rise to the question whether the General Assembly can adequately discharge its responsibilities in its regular, annual sessions. There is a limit to the number of items which can receive thorough consideration during the few weeks in which this body meets. There would seem to be a definite need for constant attention to the work of the Assembly in order to deal with continuing problems. Occasional special sessions are not enough. The General Assembly has a definite and continuing responsibility under Articles 11 and 14 of the Charter, in the broader field of political security and the preservation of friendly relations among nations. In our fast-moving world an annual review of developments in this field is not sufficient.

The facilities of the General Assembly must be developed to meet this need. I am, therefore, proposing, today, that this Assembly proceed at this session to create a standing committee of the General Assembly, which might be known as the Interim Committee on Peace and Security, to serve until the beginning of its third regular session next September. The Committee would not, of course, impinge on the matters which are the primary responsibility of the Security Council or of special commissions, but, subject to that, it might consider situations and disputes impairing friendly relations brought to its attention by member states or by the Security Council pursuant to Articles 11 and 14 of the Charter and report to the Assembly or to the Security Council thereon; recommend to the members the calling of special sessions of the Assembly when necessary, and might report at the next regular session on the desirability of establishing such a committee on a permanent basis.

In our opinion, every member of the United Nations should be seated on this body.

The creation of the Interim Committee will make the facilities of the General Assembly continually available during the next year to all its

members. It will strengthen the machinery for peaceful settlement and place the responsibility for such settlement broadly upon all the members of the United Nations. Without infringing on the jurisdiction of the Security Council, it will provide an unsurpassed opportunity for continuing study, after the adjournment of this Assembly, of the problems with which the United Nations must contend if it is to succeed.

The attitude of the United States toward the whole range of problems before the United Nations is founded on a very genuine desire to perfect the organization so as to safeguard the security of states and the well-being of their peoples.

These aims can be accomplished only if the untapped resources of the United Nations are brought to bear with full effect through the General Assembly and in other organs. The Assembly cannot dodge its responsibilities; it must organize itself effectively, not as an agency of intermittent action but on a continuous basis. It is for us, the members of the Assembly, to construct a record of achievement in dealing with crucial problems which will buttress the authority of the organization and enable it to fulfill its promise to all the peoples.

The large powers bear special responsibilities because of their strength and resources. While these responsibilities bring with them special advantages, the great powers must recognize that restraint is an essential companion of power and privilege. The United Nations will never endure if there is insistence on privilege to the point of frustration of the collective will. In this spirit we have indicated our own willingness to accept a modification of our special voting rights in the Security Council. In the same spirit we appeal to the other permanent members of the Security Council, in this and in all matters, to use their privileged position to promote the attainment of the purposes of the organization.

The Government of the United States believes that the surest foundation for permanent peace lies in the extension of the benefits and the restraints of the rule of law to all peoples and to all governments. This is the heart of the Charter and of the structure of the United Nations. It is the best hope of mankind.

TIME FOR UNION OF THE FREE

(Excerpts from an article by Dr. Harold C. Urey, Atomic Scientist, in Freedom & Union, volume 2, pages 12-15, July, 1947.)

As matters stand, the world is divided into two groups, the U. S. S. R. on the one hand and the U. S. A. on the other, together with a considerable number of countries in various parts of the world, but particularly in Western Europe, that are in the tragic position of lying between these two centers of power.

My proposal is that we set up a federal union of as many countries of the world as possible. I believe that a substantial area of agreement

exists between the Western democracies. Their governmental structures, while disagreeing in details, are in an overwhelming degree similar to each other. We are very proud of our Bill of Rights, but that Bill of Rights is now practiced, and has been practiced for many years, by many other countries of Western Europe. Even the casual visitor to England, France, the Scandinavian countries, Holland, Belgium, and Switzerland will recognize that such is the case. Freedom of speech, of religion, the right of trial when accused of offenses, are all part of the tradition of these countries. Moreover, their governmental structure consists of parliaments, executive departments, and well-established courts, just as our own does. We may remark that these are all in marked contrast to what we find in the totalitarian countries.

A federal union such as is proposed here should be set up as a true government with a sovereignty limited to certain definite fields—the war departments and foreign offices, and probably also economic transactions between the divisions of the union, though at the present time the most important immediate problem is the question of war. Such a government should also have the power to support itself by taxation, so that it is not dependent upon appropriations from member countries.

Unbalance of Power Needed

What would be the effects of such a limited world government, in which the word "limited" must be applied to the word "world" as well as to the word "government"? In the first place, it would produce a distinct unbalance of power, with an enormous advantage on the side of the democracies. I am not interested in balance of power, for it inevitably leads to war. I am interested in a distinct unbalance of power, so that the initiative is on our side.

If a federal union included only the British Commonwealth and the U. S., for example, there would be an enormous strength in our military and industrial potential. Such a concentration of power on our side would keep the initiative in this terrible game of world politics in our hands, and if our government, in the sense of our federal limited world government, did not follow the lines that we as citizens thought it should, we might be able to influence it in our favor. If, on the other hand, the other side should acquire a dominant world position, we would have no influence on the course of world events.

If we had a powerful federal union side by side with another powerful federal union such as the U. S. S. R., then the weaker of the two could hardly attack, and the stronger of the two would not need to, and some years of peace might be secured during which a number of things might happen on the favorable side.

Another effect of this union would be to strengthen the democratic elements in all the countries of the world. The situation of democratically inclined people in Europe at the present time is tragic. They live in fear for their very lives, for if totalitarianism spreads over Europe they will be exterminated. Hence on the part of each individual person there is a strong

tendency to join that party or group which might make his record acceptable when the totalitarian power takes over. A strong democratic power in the world that had in it the possibility of adding other countries to it would strengthen the position of democratically inclined people and give them hope, and thus strengthen the democratic elements in the direction of favorable action toward our union.

Many people fear the spread of totalitarian ideas from Russia to the West. Such a strong union would give the best possible guarantee of forcing the wave of totalitarianism toward the East in Europe. In fact, it is my personal belief that the totalitarian wave would move eastward immediately if such a strong group were organized. And in the end it might completely change the governmental and social structure of Russia itself in the direction of human freedom.

Objections to this federal union will be raised. One of the first is that Russia would not like the proposal. I admit that she would not, but I do not care much whether she likes it or not if we can keep our own political behavior proper and correct, by which I mean no military attack on Russia. Such an attack would be disastrous to this country, to the peoples of Western Europe, and to Russia herself, and cannot be made without losing a very substantial fraction of our individual freedom, and acquiring a very substantial degree of totalitarianism ourselves.

But regardless of whether the Soviet Union likes it or not, her actions will remain substantially the same. Countries act not on the basis of their likes and dislikes of what other people do. They act primarily on the basis of what they believe is good for their own peoples within the limitations of what they can do. Russia, even with atomic bombs, would certainly hesitate before she undertook any violent action against such a federal union. She would probably modify her foreign policy to prevent an armed conflict that would be so disastrous to her.

Any Solution May Lead to War

Others object to this proposal because they say it will lead to war by the most direct route. It might; the probability may be better than 50 per cent, but I maintain that any other alternative which seems at all possible at present also has an enormous risk of leading to war. For example, the present policy of the U. S. government in Greece and Turkey, with its possible extension to other fields, carries with it great probability of eventual war. And if this so-called Truman Doctrine is not followed, and if a policy of do-nothing and vacillation is followed, I think it will in all probability also lead to war. And neither the Truman Doctrine nor the vacillating doctrine has within it any constructive potential whatever.

The proposal made here does have a constructive objective—namely, the establishment of law and order in at least part of the world at once, and with it the possibility of extending law and order over the rest of the world in the future. By merely supporting any sort of government in Greece and Turkey as long as they are against Communism, we arrive at a purely negative solution with no constructive end, so far as I can see.

Plan Keeps Atomic Secret

It is such alternatives that will be taken by various groups in this country and abroad that must always be compared with the proposal presented here. It is useless to compare this limited alternative with some idealistic solution which we all would like to have—that is, a broadly democratic world government over the whole surface of the globe, if this ideal solution cannot be secured, as I am convinced it cannot, in time to be useful in the present situation.

Other objections to this proposal are made on the ground that we would lose our atomic secrets, and of course our military secrets. I think it is not necessary to argue this point with scientists, for they all realize that our secrets are of a very temporary character and are not as important as a proper, all-embracing idea to which our whole line of action can be tied in a constructive fashion. The secrets of the atomic bomb will be acquired by other people in time in any case. But just to be specific, let us look at the situation as it exists at present. There are people in England, France, Denmark, who know a great deal about our atomic secrets. We have no control over their actions by any legal methods.

My proposal would replace this situation by a much more constructive one. We would not give the atomic secrets to France, to England, to Holland, any more than we give our present secrets to the State of Illinois. There might be citizens of other countries who would know these secrets, but if so, they would be controlled by law just as are the citizens of the State of Illinois at present. We would replace the situation in which we have no legal control over people who know atomic bomb secrets with one in which some sort of control would be set up, and thus, from the standpoint of military secrets, the situation would be improved. Of course, the more people who know atomic energy secrets or other military secrets, the more likely we are to have leaks of such information, but if some loss of information does occur, this would not be as important in a military way as the greatly increased military strength of such a federal union.

Today we are engaged in a contest for human freedom. During the last war we crushed one type of totalitarian tyranny in a military sense, but the ideological fight has not been won, for we cannot eliminate ideas by physical means and yet maintain freedom of thought. Only better and more inspiring ideas can be used to fight tyrannical ideas. The greatly increased physical strength to be secured from the course of action proposed here would make possible the furthering of constructive ideas without the great danger of trying to do so by the imposition of totalitarian control over the thoughts of our own people and the people of other countries.

Union—the Best Way Out

I present these ideas on world government and ask only that they be weighed in terms of the possible alternatives that are available. I believe that it is unrealistic to say that we must secure agreement along the lines that we are at present following. It may not be possible to secure agreement along those lines because we are not able to convince other people

that they should be followed, and I believe that we cannot convince the U. S. S. R. at present that these should be followed. If this premise is accepted, then what line of action should be recommended at present?

It is my belief that the line of action proposed here—creation of a federal union—is the best of the possible alternatives that have any chance of acceptance by the Western democracies in this present situation.

WHAT YOU CAN DO FOR PEACE

(Excerpts from an article by Paul-Henri Spaak, Foreign Minister of Belgium, in the American Magazine, volume 143, pages 23, 110-112, March, 1947.)

The individual citizens of the United States of America will, by their actions this year, influence the shape of the world for decades to come.

Similarly, I could say, of course, that the actions of individuals everywhere will be influential. But you Americans—whether you like it or not—must bear an especially large responsibility for the kind of peace that will be built.

The kind of example you set by your actions, or lack of actions, will be noticed and followed in every corner of this earth.

I do not know whether you realize the part which you play in the world, the importance of your thoughts and acts. This is not primarily because of your nation's great wealth or military potential. You must not believe that we know you in Europe only through your film stars and the ease with which you manufacture automobiles, radios, and refrigerators.

We know you as the people who twice in 25 years deliberately staked your wealth and many of your sons so that liberty might be preserved in the world. We have seen your sons in our towns, on our roads, and in our country-sides hastening to protect us and make us free. In our cemeteries we have reverently received thousands of your sons among our own dead. We have come to know what joyous, strong, and courageous people you produce.

I and millions of my fellow Europeans are fully aware that we owe our newly re-won independence, liberty, and democratic rules in very large measure to the sacrifices made by the youth of the United States.

Finally, we know you Americans because, in both wars, it was the voice of America, speaking through your two Presidents, Wilson and Roosevelt, that provided the leadership for all the warring peoples. The ideals they voiced became the rallying point for all peoples fighting for freedom.

Thus it is that the peoples of many nations—and most especially we Europeans—feel an immense thankfulness and gratitude toward the people of the United States.

Perhaps some of you may now feel you have done enough, and that you should let the world shift for itself again. You did that after the last war. But, believe me, any indication that a large proportion of you feel this way would bring despair to people in every nation in the world. So much depends upon your enthusiasm for, and faith in, the United Nations structure!

We from other lands have been thrilled by the solid, bipartisan support your leaders have given to a policy of world co-operation for peace. But we have also noticed apprehensively that some of the American public are impatient about the progress made and are almost ready to bury the United Nations. They mock, they doubt, they make jokes.

But have they really considered what it would mean if we did actually fail? Have they anything better to offer than the United Nations? Do they really realize that the dilemma we face is a simple one? Either we make international co-operation work, or the world falls back into disorder, chaos, and finally war.

The United Nations, whatever its shortcomings, offers the best chance for enduring peace that the world has ever known.

Perhaps some of the cynicism arises because the critics feel the United Nations is something complicated and far removed from their lives. It does not occur to them that they have a personal stake in the United Nations and are failing to assure the futures of their own families if they do not do their share toward building an enduring peace structure.

But what, you may ask, can a citizen of Buffalo or Baton Rouge do for peace? For one thing, your representatives at the United Nations need to know you are behind them all the way. They will falter and their voices will become uncertain if they have any reason to doubt your support. Moreover, they need your opinions to guide them.

Most of you Americans would not hesitate to acknowledge that you personally made a measurable contribution to the winning of the war, on either the war- or the home-front. Just as your aid was necessary in the war, it is needed today for building up the peace, which in some respects is a more formidable task.

When I was in England during the darkest days of the bombing of London, I heard about a sign that appeared over the door of one of the war factories. The sign read: "It all depends on me."

Today, that sign might well be over the door of your home. You are one individual, but do not underestimate the contribution you can make, if you desire, to the building of an enduring peace.

It will help, for example, if you will urge at every opportunity that America play its world role to the full. Your voice is not so puny as you might think. Talk about America's role in the peace with friends and acquaintances. Genuine sentiments must begin at the community level, where you are, and cannot be imposed from the top.

The rest of the world yearns for assurances that America is really in the family of nations for good. Today, it gives other peoples a sense of purpose and security just to be associated with the United States in an international undertaking such as the United Nations.

But these other peoples are still haunted by the memory of your withdrawal from international co-operation after the last war, even though your leaders had taken the lead in creating the League of Nations. They

worry over every sign that you may be considering a repetiton of the withdrawal. By your own actions you can help assure them that their apprehensions are baseless.

Your President in his recent statement to the General Assembly, incidentally, was immensely reassuring. You may recall that Mr. Truman said:

"The overwhelming majority of the American people, regardless of party. . .are resolved that the United States, to the full limit of its strength, shall contribute to the establishment and maintenance of a just and lasting peace among the nations of the world. . .The use of force or the threat of force anywhere in the world to break the peace is of direct concern to the American people."

Like any speech, however, this one needs implementing. The "overwhelming majority of the American people" must demonstrate in the days ahead that they are continuing to stand firm behind such a policy.

You can help in this in your own community by making the United Nations your personal concern and championing it among your friends. If the American people in every walk of life enthusiastically make the United Nations their concern, the war-wearied peoples of other continents will find new confidence and redouble their own efforts for peace through international organization.

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The United Nations has prepared, for use by social studies teachers, reference sets of publications and visual materials dealing with "United Nations" which will prove helpful to those studying this year's topic. For one of these sets, the principal or teacher in charge should write the Chief, Educational Liaison office, Department of Public Information, United Nations, Lake Success, N. Y. It should be explained that the material will be used in connection with the High School World Peace Study and Speaking Program for 1947-48.

The Department of State will no doubt be able to furnish some material of value to students in the study of the topic. The principal or teacher in charge should write for all material available to the Group Relations Section, Division of Public Liaison, Department of State, Washington 25, D. C. It should be explained that the school is participating in the High School World Peace Study and Speaking Program for 1947-48.

Publications which carry regularly information of value in connection with the study of this year's topic include: (1) United Nations World, published monthly by United Nations World, Inc., 385 Madison Avenue, New York 17, N. Y., with a subscription price of $4.00 a year; (2) Foreign Policy Reports, published twice a month by the Foreign Policy Association, Inc., 22 East 38th Street, New York 16, N. Y., with a subscription price of $5.00 a year; (3) World Government News, published monthly by World Government News, Inc., 31 East 74th Street, New York 21, N. Y., with a subscription price of $1.00 a year; (4) World Report, published weekly by the United States News Publishing Corporation, 1253 24th Street, N. W., Washington 7, D. C., with a subscription price of $4.00 a year; (5) United Nations News, published monthly by the Woodrow Wilson Foundation, 45 East 65th Street, New York 21, N. Y., with a subscription price of $3.00 a year ($2.00 to students); (6) Freedom & Union, published monthly by Federal Union, Inc., 700 9th Street, N. W., Washington 1, D. C., with a subscription price of $4.00 a year ($3.00 to schools participating in this Program, provided that the fact of participation is mentioned when the subscription is forwarded); (7) Common Cause, published monthly by the Committee to Frame a World Constitution, 975 E. 60th Street, Chicago 37, Ill., with a subscription price of $5.00 a year ($3.00 to libraries of high schools participating in this Program, provided that the fact of participation is mentioned when the subscription is forwarded); and (8) Internatonal Conciliation, published monthly except July and August by the Carnegie Endowment for International Peace, 406 West 117th Street, New York 27, N. Y., with a subscription price of 25c a year.

The H. W. Wilson Company has published a 285-page number of The Reference Shelf, volume 19, No. 5, on the subject: "United Nations or World Government." Julia E. Johnsen, compiler. Price, $1.25. Address the H. W. Wilson Company, 950-972 University Avenue, New York 52, N. Y.

The September 15, 1947, number of Foreign Policy Reports carries as its leading article, "The United Nations: Its Record of Achievement," by Le-

land M. Goodrich. The price of the publication is 25c a copy. Address the Foreign Policy Association, 22 East 38th Street, New York 16, N. Y.

The July, 1947, number of the Annals of the American Academy of Political and Social Science is devoted to consideration of the subject, "Progress and Prospects of the United Nations." Edited by Ernest Minor Patterson, the number carries fifteen articles dealing with the United Nations. Price, $2.00. Address the American Academy of Political and Social Science, 3457 Walnut Street, Philadelphia 4, Pa.

The October, 1946, number of the University of North Carolina Extension Bulletin treats the subject: "Is World Government the Path to Peace?" The price of this publication, which was used as the handbook for the High School World Peace Study and Peace Speaking Program for 1946-47, is 15c a copy. Address the University Extension Division, Chapel Hill, N. C.

The American Association for the United Nations may be enabled to furnish material dealing with the topic under discussion. The principal or teacher in charge should write this association at 45 East 65th Street, New York 21, N. Y.

The Carnegie Endowment for International Peace may be able to furnish some general background information dealing with the topic. The principal or teacher in charge should write the Endowment at 405 West 117th Street, New York 27, N. Y.

The Woodrow Wilson Foundation may be enabled to furnish some material bearing on the topic. The principal or teacher in charge should write the Foundation at 45 East 65th Street, New York 21, N. Y.

The United World Federalists may be enabled to furnish material dealing with the topic under discussion. The principal or teacher in charge should write the United World Federalists, 31 East 74th Street, New York 21, N. Y.

The American Legion has published a 20-page committee report dealing with the matter of strengthening the United Nations, this entitled "Twice is too Often." Address National Headquarters, The American Legion, Indianapolis 6, Indiana.

Each high school participating in the Program may secure free of charge one copy of the 32-page pamphlet, "Federal Union of the Free," by writing Federal Union, Inc., 700 Ninth Street, N. W., Washington 1, D. C. Mention of the school's participation should be made when the request is forwarded. Additional copies are available at the price of 10c each or 20 for $1.00.

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"Watchtower Over Tomorrow," running time 15 minutes.
"Atomic Energy," running time 11 minutes.
"Atomic Power," running time 12 minutes.
"Greece," running time 16 minutes.
"Palestine," running time 16 minutes.
"Airplane Changes the World Map," running time 11 minutes.
"Brotherhood of Man," running time 10 minutes.
"Freedom and Famine," running time 10 minutes.
"The House I Live In," running time 10 minutes.
"The Peacebuilders," running time 10 minutes.
"Seeds of Destiny," running time 19 minutes.
"Story of Money," running time 19 minutes.
"Suffer Little Children," running time 10 minutes.
"The Bridge," running time 30 minutes.
"Children of Russia," running time 13 minutes.
"India," running time 12 minutes.
"Mexico Builds a Democracy," running time 20 minutes.
"Poland," running time 18 minutes.
"Atomic Energy," running time 10 minutes—sound.
"Atomic Power," running time 19 minutes—sound.
"Brotherhood of Man," running time 10 minutes—sound—color.
"Greece," running time 16 minutes—sound.